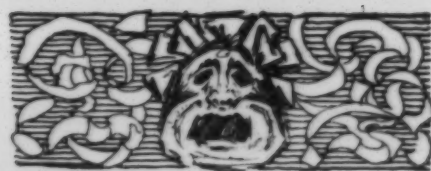


TWENTY-EIGHT PAGES



THE NEW YORK



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The Matinee Girl never pities theatrical folks until she lived in hotels for a stretch. I've always regarded people who resided all the year round in a big hotel as the most favored of mortals, with no responsibility, no trouble with servants, and every want in the category at the end of a press button.

But when you stop at a Summer hotel you always know that it isn't going to last more than a few weeks longer any how, and that is what makes it enjoyable.

When you are at a hotel in a city in the course of travel it is a change from the usual thing, and you know that somewhere in the universe your little particular home is yawning for you. That's why you enjoy the hotel.

But wipe out that small spot on the map that stands for home and say to yourself that you will cast off the shackles of domesticity. No longer will you be worried by the cook's short-comings or the janitor's eccentricities.

Just try it for a while. If you have ever become acclimated to home and the home atmosphere you won't be willing to accept existence in the best hotel in the world for the spot that you call your own.

Perhaps it is a splendid mansion with all sorts of extension cellars and garrets than which nothing gets gloomier. Or, perhaps, it is some small space in which you just have room to turn about in. Whatever it is, you'll yearn for it.

It means more than everything else in the world. That fellow who wrote the song knew what he was talking about. That is why I feel sorry all the way through for the stage people, and especially the women of the stage, who live in their trunks and in hotel rooms that they have to take haphazard, as they find them.

A little woman who has started out to battle for bread and butter in the theatrical field said to me the other day that whenever she called on a friend who "kept house" and had a real, bona fide home, she felt like kneeling down on the threshold and saying a prayer.

"I am not religious," she said, "and I never pray; but there is something about home that affects me in that way. It is mysterious, and I cannot understand the feeling, but it is a feeling of reverence. I've lived all my life in hotels, and since I've been on the stage I've been traveling around the country, experiencing all sorts of one-night stands and everything that goes with them. I never kicked but once, when they gave me a room with a glass door."

Then she told me how she arrived one night at some jay place in the West and went to her room and proceeded to wash her hands and face to eliminate the dust of travel. When she glanced around, conscious of being observed, she saw the heavy man and the comedian and the soubrette gazing in at her from the hall. She had been given a room with a glass door.

She made a protest at the office, but it was no good. So she went back and tacked a skirt over the door and thought things. She said she didn't dare to go to sleep, for somehow the glass door didn't seem safe. She felt as though she were in a show window.

So the women of the stage who are forced through circumstance to live the changing life of the profession are entitled to all the more credit for what they achieve and for all the generous thoughts and the kindly spirit that they manage to keep alive through the worst lack that can come in any woman's life—the lack of home.

There is nothing that will ever compensate for it.

Gilding, and plate glass, and mirrors, and boys in buttons can get to be more monotonous and undesirable than anything the earth holds. Of all women that have my sympathy I give the most to the women that are living in hotels and boarding houses—the homeless ones.

I know a girl who is studying art in one of the schools, and she has a corner of her studio rigged up with a gas stove on a table and shelves underneath for dishes, and she gives spreads every now and then, at which she makes wonderful salads in a big Japanese bowl, and even cooks things with the aid of a chafing dish.

Her guests (and The Matinee Girl is among the favored few) sit around, some of us on the floor, and dine or sup off wooden plates with little scalloped tissue paper napkins. It's great fun. And it is well worth staying to breakfast to taste the Spanish omelet which this hostess evolves from eggs and things.

I can recollect being there one evening when Julie Opp, who has become a howling beauty and an actorine over in London, was in the party, and we were feasting luxuriously on some kind of fish which comes in a box with a glass top. To cook it you spear one on a hat pin and hold it in the gas till it sizzles. They're very good. You'll use no other if you ever try them.

We were all so enthusiastic about this particular dish and the studio as a living place that we began to get rude and asked her how much it cost her to live that way. We were astonished at the size of the rent, and one of us made a bad break and said:

"Why, you could live at a hotel for much less."

I shall never forget the injured look that the young artist cast upon the speaker. "Oh, I know I could," she said, "but you know it wouldn't be half as nice as this. You see this is home."

The Garlick family seem to be marrying and giving in marriage. Only the other day I read of May Buckley's marriage to Mr. Garlick—a millionaire, so the paper said. Now May Garlick has married a baron.

I don't know any of the Garlicks, but they seem to be a lively lot, and deserve the thanks of the entire profession for keeping matters going through the dull season.

Supplementary proceedings, bankruptcy and appendicitis have grown common, but there is something about a wedding that interests even the crustiest of pessimists.

Walter Jones' engagement to a Chicago heiress is one of the latest bits of theatrical gossip, and I shouldn't be a bit surprised if it were true. That explains his acting of late.

Then there is another little rumor that Cis-

sie Loftis is engaged. They say she has his photograph in all sorts of make-ups all over her rooms. But I think Cissie will defer matrimony for a while and devote herself to her art.

I do wish some one would write something for her that would give her a chance to do something besides those sketchy little imitations that are clever, but too fine in their shading and too narrow in their limitations.

The imitation that I would best like to see this little actress in would be the imitation of some playwright's ideas of a part that her personality would be suited for. With her slanting eyes and her posturesque appearance she ought to be doing something better than "imitations," which, after all, are only imitations.

But so long as she is clever enough to get in theatrical rumor column with the Garlicks and Walter Jones she will keep herself in the great American public's eye. If you are able to do that in the Summer season you are able to do anything or any one.

I don't see what Lillian Russell has ever done to deserve the picture that Weber and Fields have put up on the door of their theatre. It's something awful.

It represents a lady with a swelled neck and two or three moles scattered about her face, a glassy eye and the expression of a soap advertisement. This sounds harsh, but it is quite as bad as all that.

I don't think Lillian has seen it, because she rarely travels on Broadway; but when she does there is a kick coming to her. If she feels like a little excitement during these dull days in town, and will take a journey down to the placard in question, she will realize that life has its thorns as well as its roses.

It's hard lines to be a beauty and then have a picture of that sort put up in a conspicuous position. The funniest part of it all is that the artist, or kalsominer, or who ever it was that made the thing, worked with a photograph of the actress pinned conspicuously on the sheet while he evolved the little miniature that now brightens the door of the popular music hall.

All the way from Canada I get a lively two-step, "The Girls of America," by J. M. Duganne. There are a lot of nice things written all over the cover to the little Matinee Girl, and she wishes it were all true, but it isn't.

The two-step is all right, though, and that is the important part of the matter. But I can't say that I'm willing to stand for that final "ne" on Duganne. Dugan's good enough for me.

I was talking to a little girl who is going out with a road company in a week or two, and she confided to me that ribbed lisle thread stockings were no longer the thing to wear on the stage.

"They used to be pretty," she said; "but the models who pose for those dreadful illustrated papers all wore them, and the result is that they look common."

"The nicest hosiery to wear on the stage is the plain black stocking, finely woven of lisle thread without rib, open work or ornamentation of any sort."

It is a fact that despite all the gorgeous hosiery that finds its way into the shop windows nothing looks better with any costume than a black stocking and a black slipper or shoe. After that come the russet shoe and the brown stocking to match.

But the various stripes, plaids and polka dots that one sees in show windows and sometimes on feminine feet are not becoming to one foot and ankle in a hundred. There are feet that will stand any kind of dressing, but the average feminine foot looks better in a black stocking and slipper or tie than anything else in the world.

A woman is just as apt to run to eccentric hosiery as a man is to indulge in loud waistcoats or lurid hats. The reason is that these things look attractive as they are displayed in the shops on a wooden leg with a ribbon bow tied above the knee.

But real legs are not intended for that sort of use. They walk and step in and out of cars and cabs and elevators, and on the stage they are especially in evidence all the time.

So little girls going on the road and laying in their stock of hosiery should remember the advice of my sensible friend, and get the plain black unribbed kind.

The Matinee Girl was awakened the other morning, not by the nightingale, but by an ambulance bell. An ambulance bell at four in the morning is a very dramatic effect.

I went to the window and looked over the sleeping city with its guardian lights here and there against the sky. From the Herald building smoke was lazily streaming upward, and from one of the windows came a great glow of light.

Within I saw a group of men sitting around a table. I looked at my watch again. It was four o'clock all right, and I wondered what had happened in the world to keep men busy until that unearthly hour. I knew it must be something special.

"Poor devils!" I thought; "What a dog's life a newspaper man's life is! Here are these men, all of them with families, no doubt, waiting for them, chained to their desks at this unearthly hour in the morning."

I reached mechanically for my marine glass. My heart was filled with sympathy for these silent toilers of the night. I began to think of the poetry of the idea. All around them people sleeping. These men working that the news of the world would greet the eyes of the public next day.

Then I looked through the glass. I imagined I might know some one in the group. I met a few of these newspaper men in society, you know. What do you think they were doing?

They were playing poker. Before one man, who was simply costumed in shirt sleeves and a straw hat, were a pile of blue chips. Playing with blue chips, too. Just fancy!

I chuckled, and I almost think I chortled aloud in glee. It was a pretty good joke on me, wasn't it? THE MATINEE GIRL.

PROFITABLE ADVERTISING.

James Casey and Maggie McClair express themselves as delighted with the results of their big display advertisement, which they kept in THE MIRROR for several successive weeks. They received a number of fine offers through the advertisement and finally decided to sign with Arthur C. Aiston, for A. Yennine, Gentleman, supporting Ben Hendricks. The company will open on the Pacific Coast in October. Mr. and Mrs. Casey are loud in their praise of THE MIRROR, and never tire of expatiating on its merits to their friends.

THE CAREER OF WILLIAM H. PEAK.

The death of William H. Peak, who died on July 11, at Belvidere, Ill., recorded in THE MIRROR, removed a figure unique in the amusement field. The following sketch of his career, written some years ago by E. C. Dana, will serve to outline a most interesting career:

William H. Peak made his first appearance before the public when he was seven years old, antedating even Dan Rice. He was born in Boston, but his first public appearance was in Charleston, Mass., as alto of a quartette, the other members of which were his father, mother and uncle. Even then he was a member of the Handel and Haydn Musical Society of Boston, and in time the leading alto of the Seguin Opera company's chorus.

The Peak Quartette was engaged by temperance societies of Boston in those days, and with John B. Gough traveled through New England for two years. After this they traveled under their own auspices, year by year, widening their circuit, venturing further and further till the whole United States was their home. The Peak family were mere vocalists at this time, their only accompaniments being a melodeon, the best portable instrument available at that day, then guitars were added for William and Julia, till William attained to the dignity of a harp, in which he was quickly followed by Julia, who built up an enviable reputation which she still retains. Soon after introducing the harp in their concerts, the Peak family brought before the public staff bells. The first player of these in America was a young English boy, who died of consumption before he had been here many weeks. To secure a set of staff bells required the ingenuity of William and weeks of experimenting. Very different from those in vogue now was the arrangement he concocted of swinging bells, which his little sister, Fannie Peak, sat under on the stage and touched with long sticks. These were discarded early for a set of glass bells, some of which were fastened on a frame, with mouth up and the right tone secured by filling with water. About 1847 they came into possession of a set of regular table bells, the property of a Swiss company of bell ringers, who had been obliged to pledge their bells and never redeemed them.

The Peak family soon mastered the use of these bells, and from that time were known as the Peak Family Swiss Bell Ringers. They adopted the style known as English bell-playing, wherein they produced a peculiar effect, by waving or swinging the bells as they were struck. The family continued giving concerts together until 1853. They came to Niles, Mich., in the course of a tour, and one member of the family was taken so seriously ill that it was a month before the tour could be resumed. Meanwhile they had made a large circle of acquaintances in the city, and William had lost his heart to Lydia P. Harris, a handsome girl of sterling worth. From thenceforth the Original Peak Family gave their concerts without William, who organized a company of his own, which included his wife, her three brothers, gifted musically, and two little girls with phenomenal voices. With few changes this organization continued up to 1875, when it was made to include the talented Berger family. In 1862 the company secured Sol Smith Russell, then a mere lad.

Later the Bergers took the road under their own management, and in their places with the Peaks were the Vescelius Sisters and Jeppe Delano, the comedian, who married Fannie Peak.

All through these years the sun of prosperity seemed to shine steadily, but there came a time when bell ringing was no novelty and public taste had shifted, perhaps faster than a manager who was now entitled to be considered an old timer. There were losses for a year or two, retirement from the road, losses from unfortunate speculations, and there came years when the reins of business were laid down intermitted with more than a few struggles to resume, but never with brilliant success.

The brave wife by her own unaided exertions had a good home awaiting the once prosperous Peak, and his sons were true to him through all the clouded years.

JOHN J. FARRELL.

On the front page of THE MIRROR this week is an excellent likeness of John J. Farrell. In New Orleans, Chicago, and Philadelphia, Mr. Farrell has appeared as the leading man of several stock companies, and has met with great success in a long list of leading parts. Mr. Farrell was born in Bangor, Me., and graduated in 1884 from the Bangor High School. He at once took up the theatrical profession, beginning at the bottom of the ladder. His conscientious work attracted the attention of Charles Frohman, under whose management he remained for seven years, playing during that time the War Correspondent in Held by the Enemy for five consecutive seasons. Then followed two seasons with Stuart Robson. In Mr. Robson's revival of the Comedy of Errors Mr. Farrell appeared as Antipholus of Ephesus. He next was under the management of Davis and Keogh, playing the leading business in their melodramas. Special engagements with Jacob Litt and N. C. Goodwin followed, after which the increasing popularity of the stock company system induced Mr. Farrell to devote himself to that line of work. Being of fine physique, possessing good looks, a clear voice of great range, strong personal magnetism and great versatility, he is admirably fitted for the work. Energy, will power, and a wonderful study have made for Mr. Farrell an enviable reputation. For the coming season he has been engaged by Mrs. John A. Forepaugh as leading man of her stock company in Philadelphia, in which city he is a pronounced favorite.

STORM DAMAGES THEATRES.

Theatres suffered considerable damage in the violent thunder, rain and wind storm that swept over New York and its vicinity last Wednesday afternoon. At Elizabeth, N. J., where the storm developed into a tornado and cut a swath of destruction through the city, both the Lyceum and the Star Theatres, that lay in the path of the wind, were wrecked. Part of the roof of the Lyceum was blown away, and the roof of the fly gallery of the Star was carried across the street and buried against a church, crushing in its wall. Lightning struck the Opera House at Clinton, N. J., and set it on fire. Quick work by the fire department saved the building, but damage amounting to several thousand dollars was done.

Wanted, a good attraction for Fair dates of Aug. 16, 17, 18, at Newport, Vermont. Address at once, H. E. Lane, Mgr. Lane's Opera House, N. Y.

GOSSIP.



The words clever actress do not do justice to Etta Reed (the leading woman of the Corse Payton Comedy company), whose portrait appears above. Miss Reed, it is claimed, plays, and plays well, more different characters than any other leading woman now before the public, being perfect in and having played forty leading roles. She is equally at home in comedy or drama. Miss Reed claims to have the largest and most costly wardrobe of any American actress. Last season Mr. Payton advertised in his programmes that "Etta Reed would wear during the week sixty different gowns, count them." He is forced to raise the number this season, as while abroad Miss Reed secured many new and handsome gowns, and the number of trunks that it now takes to transport her wardrobe is greater than the total baggage carried by many companies. Miss Reed is a strong favorite wherever she appears, and is received enthusiastically on her every appearance. In society she is much sought after.

William C. Henderson, for some time musical director of the Robinson Opera company, severed his connection with that organization a week ago and will step into a similar position with a New York company at the beginning of the season.

Amy Leslie is at work upon a book descriptive of the travels and adventures of Alexander and Adelaide Herrmann. She is at present visiting Mme. Herrmann in this city.

Marion P. Clifton has returned from a vacation in the Catskills.

George H. Huber, who was injured slightly in a runaway accident ten days ago, is sufficiently recovered to attend to his customary duties at the museum.

The authoress of The Gadfly, Mrs. Voynich, arrived from England last Wednesday on the Teutonic. She will spend some weeks in this country attending the rehearsals of Stuart Robson's company in the dramatic version of her novel.

M. del Campiglio, business-manager of the French Grand Opera House, New Orleans, announces that he has secured, as director of his orchestra for next season, M. Vianesi, who for eight years has been the leader of the Grand Opera House orchestra in Paris. M. Vianesi is a musician of the highest repute and in recognition of his services to art was decorated some time ago with the insignia of the Legion of Honor.

Marcia Van Dresser, who last season was a prominent member of the Daily Dramatic company, has been engaged to replace Jessie Bartlett Davis as the leading contralto of the Bostonians.

Herbert Gresham, late of Augustin Daly's forces, will be May Irwin's leading man next season.

Frank Weston will play the part of Horatio Drake in the Edie Ellis production of The Christian this season.

John F. Cosgrove filed a petition in bankruptcy in Boston, last week, stating his liabilities at \$9,100, with no assets.

The Columbia Stock company opened its season at Madison, Ind., yesterday.

Mr. and Mrs. Barton Booth (Carrie Wyman) closed a season of 53 weeks with George M. Nobles' Reuben Glue company at Spokane, Wash., July 25, and left for New York to fill eastern engagements.

Dorothy Morton has filed a petition in bankruptcy.

The Cheiro waltzes, by Frederic K. Logan, a chorus man with the Jefferson De Angelis company, were played by Sousa's Band at Manhattan Beach last week.

Sam Bernard returned to the cast of The Man in the Moon at the New York last week.

Charles J. Campbell, tenor, who claims to have been discharged without cause from the Russell-Fox-De Angelis company on Feb. 6, 1897, has brought suit in the Supreme Court of Kings County, this State, against William H. Reynolds, backer of the company, for \$1,260, alleged balance of salary due him on a forty weeks' contract.

J. K. Adams is in town, superintending the building of the scenery for Davy Jones, which he will stage for Commodore Moller. The season opens in Philadelphia, Sept. 11.

Jonah and the Whale, Charles Bradley and Thomas Frost's romantic farce, will be produced at New Haven, Conn., early in September.

According to the London papers, Alice Hosnier has made a strong impression in her original part of Princess Marghanza in El Capitán with DeWolf Hopper.

Opera in Hebrew will be presented at the People's Theatre next season.

James D. Flynn, proprietor of Murray and Mack's Finnigan's 400, is negotiating with Thomas Murray, who wishes to secure the rights of the play for the English provinces.

Mr. and Mrs. Robert Drouet are at Delavan Lake, Wis.

THE ACTRESSES' CYCLE RACE IN PARIS.

Probably no event in the theatrical world is looked forward to with more pleasure in Paris than the cycle race for the members of the fair sex, held every June in the Bois de Boulogne. For it is an affair which furnishes gossip on the Rialto of the gay French capital for a long time, and incidentally is an enjoyable affair for theatre patrons, too, as every one has a favorite in the contest.

The meeting is held under the auspices of the Dramatic Association and the proceeds go toward increasing the local actors' fund. Entries are received from many of the comedien-nes of the city, with possibly an additional entry from London.

The day of the meeting is almost a holiday in the city, and the sole topic of conversation



LIVING UP FOR START, ARTISTS' RACE.

seems to be the contests between the fair ones. Of course, on such an occasion one must be real "wheely," if such an expression may be used, and the roads leading to the scene are literally covered with bicycles, tricycles, motorcycles, and, in fact, every other kind of a vehicle that bears relation to the wheel.

The contestants are on the spot in the morning and take a bit of exercise before the arrival of the spectators. And each actress has her confidential adviser, who may or may not know the rudiments of cycle racing. Some, however, are fortunate enough to have a racing man to instruct them, and consequently can talk of "pace following," "jumping the bunch" and "sprinting" quite as though such things were features of every-day life.

Early in the afternoon the crowd begins to gather. And such a crowd! It is seldom equaled at any gathering, for it is of quality as well as quantity.

Among the spectators is the heavy actor, accompanied by his leading lady, who is anxious to see the event, but who would be shocked by a proposition to ride in it. Then there are the



THE TANDEM EVENT.

opera singers, who claim that cycling is injurious to the voice, and the comic singer, whose voice is beyond redemption. At his elbow is the comedienne, whose education has been neglected to such extent that she knows not how to ride a wheel. Nevertheless, her enthusiasm is overflowing and she never hesitates to give vent to her feelings when the favorite rider scores a victory. Acrobats of both sexes are in the crowd, whose nerves doubtless tremble as they try to keep quiet when watching others in athletic competition.

Even the ushers, carpenters and scene shifters are on hand to see the sport, and are lions among the laymen, eager to have the prominent characters pointed out for them.

And then the patrons of the theatre! All classes are represented, from the highest public official, with his characteristic French moustache and goatee, to the diminutive office boy, who views the scene from afar, but who, at the best, has never been nearer the stage than the third gallery. Doctors, lawyers, bankers, and, in fact, men in every walk of life are in attendance, and there is that general air of good fellowship which comes only when one is free from care and is obtaining his full



WINNERS OF THE ARTISTS' RACE.

share of life's enjoyment. There are continual shouts for the "garçon," with the usual accompaniment of popping corks. Seemingly having his busiest day is the wily manager waiting to offer engagements to the winners, well knowing their value as drawing cards after scoring victory before such a crowd on such an occasion.

The contestants wear abbreviated skirts or bloomers; the latter in the majority and being worn to the knee. Some riders think they look better in large hats and will not compete without them. Others smile from beneath men's white fedoras, while a number are content with straw sailor hats. Then, again, there is the little French girl who thinks she looks better without a hat and has her hair arranged in such a puzzling series of bunches and knots that only one of her own sex could solve it.

Something catchy is worn for dress, the complete rig of white duck riding, sometimes extending to white stockings and slippers. Others prefer riding suits of blue police cloth, while a number are quite the thing in bloomers

of letter-carrier gray and light colored shirt waists.

Then comes the time for the start of the first race. Mounted on the latest model machine, with low handle bars, and, in some instances, affecting the position of the modern male racer, they line up on the tape, and receive their numbers, which are attached to the right arm above the elbow. At the crack of the gun the multitude shouts and the fair ones are engaged in a race which, if not speedy, is as hotly contested as any world's championship.

Nearing the finish there is the wildest kind of excitement. Every one in the big crowd seems to be shouting the name of his or her favorite, and giving encouragement. The fair competitors, who have covered almost the kilometre (five-eighths of a mile), are pedaling hard for the great glory and incidentally the horseshoe of flowers, which is the reward of the winner. One pair seem to be superior to the others and are some yards in advance. Faster and faster their little feet move the pedals. They bend low over the bars. Their hair is flying to the four winds. They look anything but graceful, but all is now subservient to the supreme efforts which will bring one first across the finish line.

The crowd seems to have lost control of itself. Hats, canes, umbrellas and handkerchiefs are waved in the air, and all present, except possibly the dumb flower seller, yell with their full lung power.

An extra kick at the pedals near the finish scores a win for one of the girls, and then it is that the crowd breaks loose and cheers to its heart's content. The winner raises her head, sits upright in the saddle and bows to the crowd, which is waving every conceivable thing in the air. Handkerchiefs predominate, and to her they look like white caps on a stormy sea. As the winner dismounts she is immediately surrounded by agents and managers, anxious to book her for an engagement, where formerly they might have refused her audience. But such is fame.

Tandem contests and a race on motor tricycles, such as are now seen in the streets of New York, are also on the programme, the contests among the latter requiring more nerve to apply the full power than anything else.

The winner of each event is presented with bouquets of flowers and is the veritable "lioness of the hour." Altogether it is an enjoyable and memorable day in the fashionable park of the great city.

And why not such an affair in New York? Think what it would be, what interest it would arouse and what a sum would be added to the Actors' Fund. Think of the crowds that would turn out to see May Irwin, Della Fox, Lillian Russell, Marie Jansen, and Pauline Hall in bicycle competition! Think of Della Fox and the fair Lillian on a tandem, and the fame that would be the reward of the winning team in such a contest. And after all, think you there is a chance of such an affair as an actresses' bicycle championship to be held in New York?

AL. REEVES.

STAGE ARCHITECTURE.

If one's visits to Thespian temples are begun at an early age, as were mine, what a feeling of overwhelming grandeur, almost awe, attacks the novice when first his feet carry him over the portals. The green baize door which shuts the profane outer world from the glories of the within seemed to me a most solemn and uncommunicative barrier to the delights which I felt awaited me beyond, and my short breath gave way to sighs of relief and delight, well mixed with surprise, when it swung back and I passed into the glitter of the crystal chandelier and the reflections of what seemed myriads of mirrors and miles of gilding.

I will not dwell upon this, as this is not the feature I started to write upon. It was the new world opened to my wondering eyes when the curtain slowly rolled up and revealed a bevy of ancient damsels, whose columnar supports were more ironical than Ionic, in simple dignity of form and various fashionings of abbreviated costumes. I had not then shed the capillary protection from my dome nor learned to appreciate the form divine from a front row parquette seat.

The castle in which the "simple villagers" were displaying their charms and tramping the grass of the village green was or ought to have been medieval—at any rate it was very ancient—and even with my limited knowledge of the architecture of the middle ages I at once pronounced the door entirely too small for any well-regulated and proper abode for one of the nobility, and when a motley harlequin made a sudden entrance through a window without the formality of raising the sash I at once decided that paper was much cheaper than glass and did not present so many points of unpleasant intimacy with the actor's anatomy.

Surprise number three came when a folding ladder was brought in and when opened was placed against the wall for the heroine to descend from her chamber window in the tower. The tower visibly shook and tottered so that the waving canvas told me the rock-faced wall was not real. I never got over it.

Next I saw Romeo and Juliet played as only the great people of those days could play. In the balcony scene, while Romeo stood upon the rope ladder fastened to the balcony rail, that frail support gave way and Romeo came down off his perch with more celerity than grace. My mind was not perturbed by the fall of the hero, but was very much concerned with the frail construction which left Juliet exposed in a kneeling attitude upon a shoe box, in a desperate attempt to preserve her equilibrium and prevent a too sudden attachment to her fallen lover.

At other times, when my mind began to take in the dim possibilities of perspective, I have been worried by rapidly receding lines of a long street, at the end of which was a prancing horse trying his best to escape with what I supposed to be a Russian drosky, and it was positively painful to see that horse's frantic endeavors, and to contemplate the possibilities should he rear so far as to fall over upon one of the houses at the end of the street, where they had faded to toy dimensions, which he overtopped by many, many feet, at least. That was well nigh a half century ago, and I sometimes catch myself wondering if that beast is still in the dangerous attitude and the houses still threatened with his fall.

At a notable engagement at one of the New York theatres, I won't say it was the Casino—where I thought surely here scenic artists will be competent enough to meet the requirements of even an uneducated critic, there was a grand salon, set with many marble columns, marble tiled floors, and marble staircase, with its richly carved banisters, rails and newels. The perspective let a procession of lords and ladies come down the corridor in distinct oppo-

sition to the height of the columns, wainscoting and other architectural features. That was not quite so bad as the eternally fixed horse, but was an oversight. The actors should have been foreshortened to meet the exigencies of the case, but, strange to say, only one was "sawed off;" the others were normal.

But of all the absurdities, to see Marc Antony standing in the portico of the Roman Senate house discoursing in the most sarcastic way to the fickle populace, and incidentally, with crossed legs, leaning his weight against the column of the portico, only to quickly assume a less dignified position and heroically strive to prevent the fall of the canvas column, not properly secured to its base, was the worst. It seemed as though the whole Roman Empire was tottering to its fall.

I have seen an Egyptian pyramid give symptoms suggestive of a fishing pole support in the rear, and the Sphinx shake her solemn visage in protest against the boisterous sacrilege of the fellows in her plain, and turned to the interior of a hotel in search of a "Bunch of Keys" only to see the trembling "grand stairway" threatening collapse under the too eager tread of a Pook-Bah bell boy porter.

Turn then to the grand, gloomy and peculiar scenes of some depressing grand opera, where the church is a prominent feature of the half-tone scenery. What an opportunity it would have afforded Sir Christopher Wren when he was incubating the designs for St. Paul's. What grand and imposing edifices these stage cathedrals are, fac-similes of—well, no, not exactly Strassburg, but more on the order of Notre Dame. The facade is something wonderful, majestic, awe-inspiring to the student of architecture. They lift him out of the materialism of the day and land him in the middle ages. Surely that, for nothing more dreamy and unreal could be conceived than these original conceptions of the scenic artist.

This is but a hasty sketch, aiming, under the guise of frivolity, to impress upon the scenic artist of our day that there is demand for work of care, thought and expression far different from the hasty weakness of yesterday.

The scene painters of our days are not all of so superficial a class. There are many who take pride in the historical accuracy of their work, and much of it is worthy of preservation as work of more merit than the ordinary makeshift which formerly did duty as scenery, and the tendency toward greater expenditures by the managers opens a field for the true artist which he should not be slow to occupy, and which will surely be rewarded by the commendations of a more critical and discriminating public than he had to face a generation ago.

ARCHY TECK.

JANET WALDORF IN JAPAN.

From far-off Tokio, Japan, comes a letter to THE MIRROR from James H. Love, manager of Janet Waldorf in her tour of the world. Miss Waldorf and her little band of players gave two performances at the Hotel Metropole, Tokio, on June 19 and 20. For the first scenes from Romeo and Juliet, As You Like It, and Much Ado About Nothing were given. The second day's programme comprised scenes from The Hunchback, Pygmalion and Galatea, and The Lady of Lyons. The audiences were large at both performances. Of course the foreign colony, including the diplomatic corps, turned out *en masse*. All the Japanese ministers and other prominent officials were present, besides numbers of college professors and students.

"It is amazing," writes Mr. Love, "to see the crowds of 'Japs' that come to see Miss Waldorf play Shakespearean characters. Every one of them has his translated Shakespeare with him. As You Like It seems to be their favorite play."

"Miss Waldorf has set the Japanese press to discussing the rudeness of their stage productions and the methods of their prominent actors compared with those of the Americans. Most of the papers have men on their staffs that were educated abroad and they realize that the Japanese theatre is susceptible of much improvement. Danjiro, who is the Joseph Jefferson of Japan, is much wrought up over the discussion. As his last season was a pecuniary failure, the more progressive papers are using this as an argument for modern methods in their theatres."

On June 26 Miss Waldorf was to give an outdoor performance of As You Like It in the Public Garden, Yokohama. A number of local amateurs were to assist her. Through the kindness of Mr. Bark, the American Minister, Miss Waldorf had the distinguished honor of being requested to act before their Majesties, the Emperor and Empress of Japan. The appearance was arranged for June 29. Miss Waldorf had the additional distinction of being the first foreign actor or actress, it is said, upon whom this mark of favor has been conferred.

Manager Love sends also a copy of a Tokio paper, *Chun-wo*, containing a criticism of Miss Waldorf's performance. A translation of the notice is happily appended. "Having heard," the criticism begins, "that Janet Waldorf, an American actress, was to give a performance at the Public Hall, we were present the night before last." After outlining the bill the critic confesses: "Our time being rather limited, we remained only till after the scene from As You Like It—a frankness that never was learned from journalistic training in this country." "Miss Waldorf," he says later, "appears to be about twenty years old. We are not acquainted with foreign actors enough to judge them, but Miss Waldorf's expression seemed charming, yet powerful. She penetrated to our hearts. Her gestures are excellent, too. We find no such good qualities in our actors. Our erroneous system has led to too great simplicity of expression. In this point we must have improvement in our players. But to our present ignorant and stubborn actors our advice will be quite useless."

From Yokohama the company were due to sail for Shanghai on June 29. Their route takes them thence to Hong Kong and Manila. Besides Miss Waldorf and Manager Love, the company includes Norval McGregor, Ada Dow Carrier, and Virginia Cranna.

THE CASTLE SQUARE COMPANY.

The Castle Square Opera company will begin the third season of opera in English at the American Theatre on Oct. 2, with the production of Die Meistersinger. The principal singers engaged for the coming season are: Yvonne de Treville, Selma Kronold, Grace Golden, Cecile Hardy, Adelaide Norwood, Mary Carrington, Gertrude Quindan, Lizzie Macnichel, Rosalie Holmes, Maude Lambert, Della Niven, Barron Bartholdi, Joseph F. Sheehan, Reginald Roberts, Elsie Thomas, Frank Moulan, William G. Stewart, Harry Luckstone, William Mertens, Homer Lind, Percy Walling, Oscar Phillip Regneas, Harold L. Butler, and E. N. Knight.

ENGAGEMENTS.



Louise Mackintosh is excellently pictured in the above cut. She is one of the best-known character actresses in the profession, and has well earned her reputation. She is not only clever in character work, but has achieved success in such heavies as Miladi in The Three Guardsmen, Antoinette De Maubart in The Prisoner of Zenda, and Minna in Little Lord Fauntleroy. Miss Mackintosh will be seen this season in The Purple Lady.

C. W. Goodrich, for Kidnapped in New York.

Louise Rial and Queenie Vassar, for Sister Mary.

Henry Pemberton and Mr. and Mrs. Gus Neville, for Aunt Jerusha.

H. Stanley Lewis by Leon W. Washburn, for Stetson's Uncle Tom's Cabin company. Mr. Lewis was made an Elk at Olean, N. Y., July 27.

Cecil Kingstone, for Sporting Life.

James J. Walls, re-engaged for the Baldwin-Melville company. The season will open at Muncie, Ind., Aug. 14.

Hamilton Revelle, for the leading male character in Clyde Fitch's dramatization of Sappho.

Charles J. Richman, with Charles Frohman.

Beatrice Thorn, for Lincoln J. Carter's Remember the Maine.

Arthur G. Williams, as advance agent for Hotel Topsy Turvy.

W. D. Stedman, for a Guilty Mother.

Maybelle Rother, for Dear Old Charlie.

George A. Beane, for Sister Mary.

Douglas Lloyd, with Henry Miller in The Only Way.

Maude E. Rogers, with the Frankie Carpenter company.

Lourene Santley and Little Joey, re-engaged for Corse Payton's Stock company.

Alice Adams, re-engaged for Finnigan's 400.

Lew Warner, by Alfred J. Busby for Mr. Plaster of Paris.

Tony Williams, for his original part of Silk in A Female Drummer.

Madge Neville, for Coon Hollow.

For Blondell and Fennessy's Katzenjammer Kids, Mudge and Morton, Day and Vestal, and Signor Williamette.

Walter Kilbourne, for Morrison's Faust.

Marie Cahill and Raymond Hitchcock, for The Three Little Lambs.

Louis Vioery and the Boston Lyric Quartette, for Porter J. White's Faust. J. Harry Gordon will again direct the tour.

For Pat Maloney's New Irish Visitors, Frank Clayton, Marion and Dean, Harry and Emily Hamilton, Frank B. Sheridan, Annie Forrest, the Birch Sisters, Edward W. Emerson, Frank L. Brown, Belle Sherman and Harry Jones.

Thomas Carlton, for Harvard Yale in Finnigan's 400.

Frank Munnell, as leading man, with the Tommy Shearer company.

The Tally-Ho Trio, for W. S. Campbell's Aunt Jerusha.

George A. Summers, as advance representative, the Irene Taylor company.

For Gus Bothner's A Bunch of Keys company: Carlotta, Aida Rivers, Gertrude Liddy, Aime Iverlette, John Marr, James F. Carroll, William Gardner, Thomas Wood and William Smith.

Campbell Gollan, for Lyceum Theatre Stock company.

Burton Marks, as business-manager, The Bijou Comedy company.

Sadie Minn, for A Temperance Town.

Sarah G. Osgood, Edith Terry, Edythe West, Lillian Stillman, and John T. Hall, musical director, for LaMotte and Sowersky's Brownie in Town. Rehearsals commenced yesterday at the Metropolitan Theatre, under the direction of Mark E. Swan, author of the play.

AL. W. MARTIN'S U. I. C.

The Uncle Tom's Cabin company that Al. W. Martin is preparing to send on the road this season promises to be the largest and most lavishly equipped organization of its kind ever sent out. New scenery, costumes and properties have been made, new scenes and specialties have been introduced, and the old play has been transformed into a magnificent spectacular, while at the same time the dramatic interest of the original story has been largely retained. Mr. Martin's organization consists of sixty stage people besides the orchestra and the mechanics needed to handle the elaborate settings. He has a very large number of bloodhounds, donkeys, sheep, and horses to present the dramatic scenes in the most realistic manner. The company will travel in its own train of Pullman cars.

IN OTHER CITIES.

ST. PAUL.

The Neill co. presented Nancy & Co. at the Metropolitan Opera House July 27-29, to large and appreciative audiences. The performance was most meritorious, the staging and costuming were exceptionally attractive and pleasing. Edythe Chapman was happily cast as Nancy, and she played the part with vivacity and energy in perfect keeping with the character. Charles Wynne, a decided favorite with St. Paul audiences, made his reappearance with the co. in the role of Tippy Brasher. His excellent characterization made a marked hit and he received a warm welcome. Joseph R. Everham as Ebenezer Griffing and Herschel Mayall as Kelfe O'Kelfe each did splendid work. Lilla Vane as Betsy, Angela Dolores as Oriana, Agnes Maynard as Mrs. Pungery, Mabel Runge as Daisy Griffing, Robert Morris as Captain Paul Bonclaire, and George Bloomquist as Mr. Sikes Stocklow, each acquitted themselves most commendably. Sweet Lavender was admirably presented by the Neill co. at the Metropolitan 20-22 to large and delighted audiences, who heartily enjoyed the admirably drawn situations and clever characterization beautifully interpreted by this excellent organization. Lilla Vane was sweet and attractive in the title role. She made a charming Lavender. Edythe Chapman, whose versatile and excellent work has made her a pronounced favorite, was delightful in the role of Minnie Gilliland. Angela Dolores as Ruth Holt contributed a pleasing and natural portrayal. Agnes Maynard was excellent as the widow, Mrs. Gilliland. Benjamin Howard, formerly leading man of the Salisbury Stock co., of Milwaukee, made his debut with the Neill co. in the part of Horace Bream. His comedy is refreshing, and he made the most of his opportunity, creating a very favorable impression. Fred J. Butler, a clever actor, in the role of Geoffrey Wedderburn, fully demonstrated his peculiar fitness for character parts. Herschel Mayall's Clement Hale is a refined and artistic portrayal of the character. Mr. Mayall is a studious and polished actor in any part he assumes. Joseph B. Everham as Richard Phenyl displayed marked skill in his clever handling of the part of the generous old bachelor. Robert Morris as Dr. Deane, Emmett Shackelford as Mr. Bulger, Charles Mylott as Mr. Mow, filled the roles very acceptably. The play was handsomely staged and mounted by Director Robert Morris. Lady Winchmore's Fan, 3-5.

Mathews and Bulger will open the regular season at the Grand Opera House the last week in August.

The Merrie Bell Opera co. produced The Mikado in the pavilion at Wildwood 27-29, giving a very creditable performance. Fannie Meyers, Eleanor Jenkins, Lottie Kendall, George Oiml, Dan Young, Harry Lightwood, and Beatrice Gordon were in excellent voice and sang their roles with spirit and fine effect. Will Matchette is an excellent musical director, and he keeps both principals and chorus well up in their work. The co. closed its engagement 29 and will rest in St. Paul week 31-5 after a very successful season at the Rapid Transit Co.'s resorts, Lake Harriet and Wildwood. The co. had a return engagement at Lake Harriet, but the Banda Rossa co. has made so great a success that the Transit Co. will retain their services during an extended engagement. The manager of the Transit Co. has made a very satisfactory arrangement with Manager Edgar F. Seaman, of the Merrie Bell Opera co. in regard to the matter. The co. will play on circuit up to September. They will open the Mirror Theatre at Des Moines, Ia., Sept. 3, for four weeks.

The annual outing of the St. Paul Lodge of Elks, No. 59, will take place at Lake Park, Minnetonka, 5. Arrangements have been made by the Elks for a general good time, and a large crowd will picnic with the R. F. E.

Eleanor Jenkins, the Welsh prima donna of the Merrie Bell Opera co., is filling her first engagement in the Northwest, and has captivated the Twin Cities with her most excellent singing and charming performances.

Lottie Kendall, an attractive artiste with the Merrie Bell Opera co., has signed for the prima donna role in The Spider and the Fly.

James Neill was confined to his room during the week past, but is now convalescent and will soon resume his duties. GEO. H. COLGRAVE.

SAN FRANCISCO.

Blanche Bates and her company are doing bigger business than ever at the California. The triumph of the San Francisco actress is complete, and those who were inclined to doubt her talent before she took her last trip East are now anxious to make amends and are praising her to the skies. Week of July 24-30 Miss Bates appeared as Madame Sans Gene, with Augustus Cook in the original character of Napoleon, which he created when in company with Kathryn Kidder. People were curious to see how Miss Bates' rendering of the part of the French *blanchisseuse* compared with that of Miss Kidder, and it was the general verdict that the California actress did not suffer by the comparison. She was delightfully natural and pleased her audiences with her abandon and gaiety. Her scene with the Emperor in the last act was most artistic. Augustus Cook has the reputation of being the best Napoleon on the stage, and he certainly sustained it. It was a fine performance, one worthy of the piece. T. Daniel Frawley played Nieperg gracefully enough. Harrington Reynolds appeared to advantage as Marshal Lefebvre. Week 31 Miss Bates will appear in Bronson Howard's comedy drama, One of Our Girls. Frawley will take the part of Captain John Gregory, of the Fifth Lancers; Alfred Hickman will be the French noble, and Hope Ross the French girl.

Frawley is to have a Winter season at the California, opening in Thanksgiving week after his little tour South. Unfortunately he will not have Blanche Bates, but he promises a good co.

Henry Miller was seen in Heartsense at the Columbia week 24-30. The play is a favorite with San Francisco audiences, and in it Miller repeated his success of last year. Margaret Anglin had a small part, but she played it gracefully and with exquisite taste. Mrs. Boucicault was very much liked as Lady Neville. Heartsense will run till 3, when Miller presents his Hamlet to San Francisco. Edwin Stevens, the old Tivoli favorite, will play the King. The first production in America of Brother Officers is billed for 7.

Clay Clement opens his season at the Columbia 21. He will produce his latest, A Southern Gentleman.

Lewis Morrison reappearance according to programme at the Alcazar 24, none the worse for his illness apparently. He closed his season with an elaborate reproduction of Faust, one that always takes with his audiences. It was an artistic as well as a pecuniary success. Mephisto is, in the opinion of many, the best thing Morrison ever did. Florence Roberts, too, won golden opinions for her Marguerite. White Whitley as Dr. Faustus, and Frank Denithorne as Valentine are deserving of mention. Marie Howe was a good Martha. Morrison now goes East, but Florence Roberts will remain some time. She will play Juliet 31 to White Whitley's Romeo.

Edwin Stevens has left the Tivoli. His two years' engagement closed 30, and for his last week he presented Wang. Stevens was as good as ever as the Regent of Siam. Charles Swain made a hit as Pepat. So did Inez Dean as the Widow Frimousse. Ada Palmer Walker played the Crown Prince with a deal of dash and fire. Prunette as Colonel Fracasce, Schuster as Lieutenant Boucher, and Phil Bronson as Chow Sany are worthy of mention. The Grand Opera season opens 31. Aida and Lucia are billed for the first week.

The Southwell co. at the Grand rushed into grand opera once more, and produced Faust 24. Gounod's opera was remarkably well done. Edith Mason was Marguerite, and her husband, Tom Perse, Faust. William Wolf looked too much like a comic opera comedian to be the ideal Mephisto, though he had voice enough. Winifred Goff gave a very creditable performance of Valentine. Hattie Bell Ladd was a good Siebel.

Chorus and orchestra excellent, as usual. Back to the comic with Boccaccio 24.

I understand Rhys Thomas is going to join the Castle Square force at the American Theatre in New York. He is one of the best repertoire men in this country.

Alfred Bouvier is still pegging away at his project for a new theatre. He promises some news shortly. FRED S. MYRTLE.

DENVER.

At Elitch Gardens week of July 31-Cyrano de Bergerac, which was the voting contest for the most popular play, was presented, with but few changes from the cast of its former production by this co. Howell Hansel and Henrietta Crossman renewed their former successes in the roles of Cyrano and Roxane. Herman Sheldon, J. Henry Kolker, Frederic Conger, Brigham Royce, Messers, Miles, Stabbs, Napier, Lynde, and McVickers, and Madge Carr Cooke, Lillian Daily, Eleanor Robson, and Katherine Field sustained their parts successfully. The performance was smoother than the former production. Big business has been the rule and Cyrano will go on record as one of the greatest successes of the season.

Manhattan Beach 31-5 offered The Fatal Card. It achieved an instantaneous success, and under the able direction of Percy Winter, assisted by Alfred Smith, it was most lavishly staged. Gerold Austen by Orrin Johnson was a forceful and artistic portrayal. Emmet King as Marabelle made his best hit of this season, acting the part with admirable finesse and artistic finish. Mr. Winter as Dixon did a very neat piece of character work. John Findlay as A. K. Austen was most effective. Charles Abbe as Harry Burgess played the Englishman in a comedy vein that convulsed the audiences. Mr. Brown in the small part of O. Flynn, true to life, a very clever impersonator. Minnie Seligman as Margaret Marabelle appeared to excellent advantage. Charlotte Deane was effective as the Spanish girl, Mercedes. Lottie Alter as Cecile Austen looked sweetly pretty and acted charmingly. Agnes Findlay as Penelope gave a praiseworthy character portrayal. The minor parts were well sustained by Scott Cooper, J. F. Murphy, and Misses Dickson and Dunlap. Bob Bell's day 3 was a great success artistically and financially. Rip Van Winkle was the afternoon bill. Rip was excellently played by Robert Bell. He was ably assisted by the Manhattan Stock co. Several good vaudeville features were presented, notably Ray Southard in his inimitable negro specialty.

Frank E. Carstarphen is in New York city on a business and pleasure trip. He will return about 16.

Percy Winter, stage director of the Manhattan Beach co., will leave 4 to join Madame Modjeska at San Diego, Cal.

John T. Nicholson, of San Francisco, is in the city organizing a road co. He will carry scenery for two grand productions of Alabama and Captain Swift.

Much regret is felt that Lottie Alter will close her engagement at Manhattan Beach with the last performance of Lord Chamley 12. Miss Alter is called to New York for rehearsal with Roland Reed's co. She has become a great favorite in the city and is assured a hearty welcome when she plays here in the future.

Henrietta Crossman will close with the Belows co. 12. R. L. HERBERT.

CLEVELAND.

The Cleveland Theatre is the first house to open for the season. Richards and Pringle's Minstrels is the attraction. The Denver Express 7-12.

Cleveland Lodge No. 18, R. P. O. Elks, have spared no expense to make its Industrial Exposition and Carnival, to be held 7-19, a grand success. Besides the Midway, which will contain many original features, there will be several other good attractions. At the German Village, in addition to a band of Tyrolean singers, Knoll and MacNeill, the cornetists, will hold forth. On 9-11 the State reunion will take place, and will undoubtedly draw a large attendance of Elks from all parts of the State. Toledo Lodge will attend in a body, with the famous Cherry Pickers, who won the first prize at St. Louis in June for the best drilled body of men, and will give several exhibitions while here. Walter Needs, director of the Star Theatre Orchestra, has organized an Elks' Band. The fact of the railroad strike being on will not seriously embarrass the undertaking, as the spacious grounds where the carnival will be held are accessible by the Little Consolidated lines, which are not affected by the strike.

A new theatre is to be erected in a desirable locality, only a block from the Euclid Avenue Opera House and the Star Theatre, accessible by all lines of street cars. The opening is expected to take place during the holidays. The theatre will be given over to high class vaudeville, with occasionally a comic opera co.

Extensive improvements are being made at the Star Theatre, and by the time the season opens it will present as fine an appearance as any playhouse in the State. A handsome new front will take the place of the old one, having separate entrances to the gallery and lower floor. Drew and Campbell intend to keep up standard attractions, and will give the patrons of this cozy house nothing but the best vaudeville combinations and burlesque acts on the road.

Matt Berry is in town making arrangements for giving Pain's pyrotechnic display of The Battle of San Juan.

Harry Hamilton, a well-known local amateur, has engaged with the Mortimer Stock co., and left 31 for Mercer, Pa. where they open the season. WILLIAM CRASTON.

MILWAUKEE.

In response to a general request the Thanbouser co. repeated Little Lord Fauntleroy week of July 31-6, and the former successful presentation was equalled if not excelled at the Academy July 31 before a large opening house. The management is singularly fortunate in securing so remarkably talented a child as Baby Vavene for the title-role; this charming little woman gave a strikingly clever performance, playing with confidence and ease, and delivering her lines in an intelligent and natural manner. The reception she received leaves no doubt as to her popularity, and "Baby" is the undisputed "star" at the Academy this week. Valerie Bergere as Mrs. Errol played with sweet womanly sympathy, her refreshing, lovable impersonation contrasting strongly with the brusque, irritable character of the old Earl, most exquisitely enacted by Eugene Moore. The reappearance of William Yerance in the cast was greeted with loud and prolonged applause, and the role of Haversham was handled by this popular favorite in his usually finished style. R. C. Chamberlin was good as Hobbs. Donald Bowles did a clever bit as Dick. Max von Mitzel won a round of applause for his Higgins. Charles Deland made a favorable first appearance as Wilkins. Stewart W. Murray amused as Thomas. Meta Brittain played Minna with force, and Julia Blanc as Mary scored a hit. The stage settings were fully adequate to the demands, and the play promises to have a big week's run. Dr. Jekyll and Mr. Hyde 7-13, with Frederick Paulding in the dual role.

Max von Mitzel will join the stock co. at the Girard Avenue Theatre, Philadelphia, at the conclusion of his engagement at the Academy 13. Frederick Paulding has been engaged by Edwin Thanbouser to continue as stage director at the Academy for the Winter season.

Valerie Bergere will terminate her engagement here 13.

Charles Deland has been appointed assistant stage director at the Academy.

Stewart W. Murray will leave for New York 14.

The Alhambra will reopen 27 with Ward and Vokes. CLAUDE L. N. NORRIS.

OMAHA.

The fourth week of the Greater America Exposition shows the attendance to keep up remarkably good, especially in the evenings; and on days when there are special attractions it is often difficult to procure tickets without a long delay.

Pain's Battle of Manila, which is given three times a week, is always sure of a large attendance, and is put on in all the gorgeousness of a regular metropolitan production. The fireworks must be seen to be appreciated. The Hawaiian Village is probably as popular a resort as there is on the Midway, the beautiful soft music of the islanders possessing a charm that many return a second time to enjoy. It is a great pity that so far the district court judges have not issued any injunctions against the music dances on the Midway, which are anything but attractive, and keep many from patronizing the rest of the performances in many of the concessions. Hagenback's is as popular as ever, and there is always a goodly attendance at each of the performances. These warm evenings the giant see-saw is doing lots of sawing, and, as a young man from the rural district of Iowa remarks: "This see-saw has one great advantage, you can be on the same side as your best girl is. The German Village had their opening July 29, and a special vaudeville programme was heartily enjoyed by a large number present. The Old Plantation is a taking feature with the children, and on children's days it is difficult to find standing room for the many little ones seeking admission.

At Boyd's Theatre Chley's Aunt was the bill for week of July 23, and Hal Davis, who took the part of Lord Fancourt Babberly, has greatly increased the already large number of his admirers. Mr. Davis may be pardoned for his too frequent grimaces to the audience. It makes the boys applaud him, but it is really not the work of a finished artist. As Sir Francis Chesney James Fulton looked and acted the part to a nicety. The balance of the parts were capably handled. Northern Lights July 30-6. J. R. RINGWALT.

MINNEAPOLIS.

The Boston Lyric Opera co. sang Louis Varney's The Musketeers at the Metropolitan Theatre week of July 29, opening to very fair business. The performance was given in a very creditable manner, notwithstanding the fact that several of the principals showed a lack of familiarity with the lines. Lovette Rockwell was the chief offender in this particular, but his work as Captain de Brissac was otherwise very commendable. Josephine Stanton made the most of Simone, the waitress. Her "Thread Song" in the last act was delightfully rendered and won enthusiastic approval. Henry Hallam appeared to marked advantage as Gontran. Maud Leekley, a recent acquisition to the co., made her initial appearance as Marie de Pontcouray and made a decidedly favorable impression. Miss Leekley possesses a handsome face and a mellow and sympathetic mezzo-soprano voice of considerable volume. Her solo in the second act was cordially received. George Kunkel made the most of the Governor of Touraine and Jack Henderson did likewise as the Abbe Bridaine. Daisy Howard was a charming Louise. The costumes and stage settings were appropriate and handsome. The Princess of Trebizonde 6-12.

The Banda Rossa is playing to very large houses at the Lake Harriet Pavilion afternoons and evenings. The patronage given this excellent organization more than realizes the expectations of the management.

Peter Clausen, the veteran scenic artist, of this city, is painting a handsome new drop curtain for the Metropolitan Theatre. F. C. CAMPBELL.

PROVIDENCE.

For the eighth week of their Summer season at the Providence Opera House July 31-5 the Wilbur Opera co. presented Fra Diavolo and The Two Vagabonds. Hattie Richardson has returned to the co., and judging from the hearty reception given her, she is one of its most popular members. Marion Manola, Ethel Robinson, Gus Vaughn, and Harry Lane had other leading roles, as usual. Friend Fritz 7-12. As Manager Wendelschaefer desires to make a few improvements in his house before the opening of the regular season, on Labor Day, the Wilbur Opera co.'s engagement will terminate 19.

Miss Russell continues her "Slide for Life" at Rocky Point and the Forest Casino is crowded at every performance. The bill July 31-Aug. 5 embraced acts by Engleheart and Rose, Keonoh and Ballard, Gertrude Warren, Dick and Effie Guisnes, Bonnie Goodwin, Devere and Shultz, Alice Carmelo, Lulu Theiss, the Helstons, and Monsulla and Russell.

The big outdoor spectacle at Crescent Park is drawing immense crowds.

Mr. and Mrs. W. H. Kohnle (Lillie Taylor) closed with the Wilbur Opera co. July 31.

Keith's, the Olympic and the Westminster are undergoing repairs prior to the openings, which will probably occur on Labor Day.

HOWARD C. RIPLEY.

MONTREAL.

During the latter part of week of July 24 the Robinson Opera co. at the Arena sang The Mikado to big business. Ben Lodge's Ko-Ko was screamingly funny, but it was fortunate that Mr. Gilbert was not in the audience with a gun. Lizzie Gonzalez made a very attractive Yum Yum and Clayton Ferguson a fair Nanki-Pooch. The attraction 31-2 was Fra Diavolo. In the title-role Frank French made a distinct hit, singing better than he has yet done during this engagement. His work was most creditable, the more so as he directs the stage. James A. Donnelly and Ethel Vincent have left the co., their places being filled by J. R. Oakley and Laura Clement, who played Lord Alcahsh and Zerlina respectively. The latter sang very well and created a most favorable impression. Lizzie Gonzalez played a good Lady Alcahsh and the Lorenzo of Clayton Ferguson was satisfactory. The rest of the co. were good.

COLUMBUS.

Al. G. Field's Minstrels commenced rehearsals 1. The co. promises to be one of the best cos. Mr. Field has ever had. Elaborate scenery has been painted by Mat Armbruster and Sons for the first part.

Will Junker, of Scott's Minstrels, stopped over a few days, leaving for Grand Rapids, where the co. opens, 2. He will attend to the business management this season.

John Vogel and Arthur Deming's Minstrels are in active rehearsal at the High Street. The organization is a strong one and has numerous new features of an excellent character that will be highly appreciated.

Charles Snyder, conductor of Minerva Park Theatre orchestra, has composed a stirring march dedicated to the Elks. J. R. DAVIS.

BUFFALO.

The bill at the Star 31-5 was Camille and the Shubert co. did exceedingly well with this time worn drama. Sarah Trux in the leading role did the best work we have received at her hands. She was fairly well supported by M. L. Alson in the role of Armand. As Monsieur Duval William C. Marston did exceedingly well and he gave an impressiveness to the third act that was charming. Guy Bates Post as the Count was excellent, and Emelle Melville played the part of Prudence with good judgment.

Several rumors of new theatrical enterprises here have reached me, one of which involves the completion of the Metropolitan Theatre. The men concerned are experienced, and I know for a certainty that negotiations have been begun for the house. RENNOLD WOLF.

INDIANAPOLIS.

The theatrical season in Indianapolis will be opened at the Park Theatre 7 by Dickson's spectacular production of Humpty Dumpty, which will fill out the week. Georgia Minstrels 14-16. U. T. C. 7-19. The Park has undergone extensive improvements. A beautiful fover and a new drop curtain are among them. Fred Dickson will continue as manager.

The Grand Opera House will open Sept. 18 with the stock co. Lavinia Shannon, a favorite

last season, has been re-engaged. The other members are now being secured in New York.

English Opera House will open about the middle of September. Al. Field's Minstrels will appear some time before the opening of the regular season. ROSS BRALL.

PITTSBURG.

The Bijou is undergoing a house cleaning and will open its season 14 with Hl Henry's Minstrels. A Man of Mystery 21.

Manager C. L. Davis is superintending the workmen who are engaged redecorating the Alvin for the opening of the season early in September.

The Duquesne is also being redecorated. The regular season of the Grand Opera House will open Sept. 4. The policy of the house will be the same as last season.

W. W. Tillotson will not be connected with the Duquesne next season. JOSEPH CROWN.

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CORRESPONDENCE

ALABAMA.

MONTGOMERY.—ITEMS: Both McDonald's Theatre and the Montgomery Theatre have been thoroughly renovated for the coming season, and Managers G. F. McDonald and Sam and Arthur Hirscher are in New York booking attractions. Mrs. George F. McDonald and her grandson, George McDonald Porges, are spending the Summer with Mrs. Porges in New York. Manager McDonald joined them there last week. From reports received from all over the State, particularly by the Agricultural Department, the indications are that the cotton and corn crop will be larger than we have had for several seasons, and such is particularly the case within the district near Montgomery. The city is making large improvements and the railroads centering here are spending large amounts of money for improvements. Their monthly regular payrolls now average about \$100,000. With the improvements now under way and contemplated a great deal of money will be spent here during the coming season.

ARKANSAS.

PRESCOTT.—GREEN OPEA HOUSE (W. S. Wolfe, manager): Bookings for the coming season include Krane-Taylor co. 14-16, Bartlett Stock co. Sept. 4, Morton-Kress co. 18-20, Richards and Pringle's Minstrels 25, and Remember the Maine, The Mysterious Mr. Bugle, South Before the War, Manhattan Stock co., Aunt Jerusha, The Real Widow Brown, Barlow's Minstrels, Brown's in Town, The Prodigal Father, A Hot Old Time, Other People's Money, and Mr. Plaster of Paris.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Lombardi Italian Opera co. closed their second week July 29, appearing in Norma, Mignon, Ruy Blas, The Barber of Seville, Un Ballo in Maschera, and Puritani to great advantage and good houses. ITEM: Mine, Modjeska occupied a box at the performance of the Lombardi co. 27 and was the recipient of a handsome floral tribute amid the applause of the entire house.

OAKLAND.—MACDONOUGH THEATRE (Gottlieb Marx and Co., lessees): Dark. DEWEY OPERA HOUSE (Landers Stevens, lessee): Grand Stock co. presented Gettysburg July 23-29 to packed houses; excellent production. The Ladder of Life 30-5.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Clay Clement July 17 in The New Dominion; fair house; audience pleased. La Fiesta de San Xavier (local) 18, 19; large audience pleased.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Weston and Herbert's Vaudeville co. July 24-29; large audiences. AUDITORIUM THEATRE (Charles P. Hall, manager): Dark.

CONNECTICUT.

NEW HAVEN.—ITEMS: W. Vernon Somers is entertaining a party of friends at his West Haven residence. Frank D. Nelson, who has been stopping with Mr. and Mrs. Butler at their shore cottage, has been engaged as comedian for the Robinson Comic Opera co.—Manager and Mrs. Van Buren are back from a pleasant trip to the Jersey coast, and Press Agent E. G. Morton has returned from his annual visit to Stockholm. Mr. and Mrs. G. B. Bunnell are at their Southport home after a delightful drive through the Berkshires. Mr. and Mrs. Bert Cote (Julie Kingsley) are expected at Cote's Nest, Morris Cove, for a short stay this month. Professor and Mrs. E. A. Parsons left last week for Innisfail, the Summer home of Tom Karl, at Cottage City. JANE MARLIN.

BRIDGEPORT.—ITEMS: No pleasant announcement could have been made to local playgoers than that Walter L. Rowland would be the local manager at the Park City Theatre again this season.—At Smith's Theatre the season's opening has been postponed one week from the date originally intended, and will occur 21.

DERBY.—STERLING OPERA HOUSE (J. M. Hoyt, manager): Season will open 26 with Brown's in Town. ITEM: Manager Hoyt has had the Sterling thoroughly renovated, and has added new scenery and drop curtain.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Georgia Minstrels July 23 had light attendance owing to heat.

ILLINOIS.

CANTON.—ITEMS: A. R. Waterman, formerly manager of the Auditorium, Peoria, has leased the Canton Opera House. W. S. Tribes has been engaged for Beach and Bowers' Minstrels.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthur, manager): Vitaseope July 29 gave satisfaction to a good audience. Shlayton's Jubilee Singers 8-10.

ROCKFORD.—HARLEM PARK (Harry Mittenthal, manager): Keystone Dramatic co. July 24-30; fair business.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Season will open with Mahara's Minstrels 8. Mr. Plaster of Paris 22. Little Tixie 26.

INDIANA.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager): The season at the Grand will open 4 with The Fall and Rise of Humpty Dumpty, produced by F. C. Mustard and co. under the direction of James E. Dickson. The co. has been rehearsing here for three weeks.

FRANKFORT.—COLUMBIA THEATRE (J. J. Anghe, manager): Chicago Stock co. 7-10. Me and Jack 11. A. W. Martin's U. T. C. 16. Remember the Maine 23. Columbia Stock co. 28-Sept. 2.

CONNEERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): Leodon Stock co. in Man and Master July 31 and Our Jack 1 to S. R. O. co. gave satisfaction.

IOWA.

SIoux CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Kirk Town's concert 10, auspices of local B. E. O. E. ITEM: Mr. and Mrs. Charles A. Sedon, who have been appearing in sketches at the Casino for two weeks, leave to rehearse for Carter's Eastern Under the Dome co.—Mabel Hite has left to join A Milk White Flag.—Harris and Walls, who have been playing Chicago and Omaha with the Edison moving pictures, are resting here.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): Mr. Hartigan in Dr. Jekyll and Mr. Hyde July 27 to light house; fair co. ITEM: Manager Parker is spending his Summer vacation at Ithaca, N. Y.—The Mason City Street Fair will be held Oct. 3-7.

McGREGOR.—THE BEHMAN (Edward Borgman, manager): Dr. Jekyll and Mr. Hyde July 30; fair business. W. H. Hartigan played in the dual role. Cherry Sisters 27. Warner Comedy co. 7-12.

KANSAS.

TOPEKA.—GARFIELD PARK (John Marshall, director): A genuine colored minstrel, by local talent, introducing the inevitable cake walk, July 24-26, proved so unusually attractive that an extra performance was given to accommodate those who had been crowded out at previous visits. From the amateur standpoint the entire show was very clever, and it would take but a little coaching to make the most of those who took part fully equal to the average of the other genuine colored talent which will be seen at high prices in more pretentious organizations this Fall. The coming week we are to have Professor Holloway's pyrotechnic displays and "Dewey's Victory." THOS. R. HYATT.

KENTUCKY.

PADUCAN.—LA BELLE PARK: The stock co. presented Captain Jack and Kathleen Maymourned to usual attendance July 23-29.

MAINE.

PORTLAND.—CAPE ELIZABETH: McCallum's Theatre (Bartley McCallum, manager): Virginia

was given an elaborate production July 31-5 to enthusiastic houses. Human Hearts 7-12. PEAK'S ISLAND—GEM THEATRE (James O. Barrows, manager): Esmeralda 31-5 was well received; attendance large. The Senator 7-12. RIVINGTON PARK—(E. A. Newman, manager): Gorman's Alabama Troubadours 31-5 are packing this popular resort. ITEM: The phenomenal run of perfect Summer weather, which was wonderfully productive from a financial point of view, and all enterprises are bound to come out winners at the season's close.

BANGOR.—THE NOROMBEA (W. F. Reed, manager): The Florence Stock co. presented The New Magdalen July 28, 29 to good and appreciative audiences. Frances Whitehouse as Mercy Merrick was excellent and was well supported by the co. The Three Hats was put on 31 for three nights, in which Messrs. Kinsel and James made their first appearance with the co. The Arabian Nights 3-5. Mysterious Jones 7-9. ITEM: John L. Wooderson, who has been summering at his home here and for a while acting stage manager for the Neil Florence Stock co., left 28 for New York.—Douglas Lloyd and Earl Ryder left 31.

MASSACHUSETTS.

NORTH ADAMS.—ITEMS: Both theatres dark. Frank Bosely left 1 to join the Frankie Carpenter co. at Lynn. It is his second season with the co.—Professor Mitchell, of North Adams, a hypnotist, was fined \$15 recently for giving an exhibition in Lee without a license.

FITCHBURG.—WHALOM PARK: Boston Opera Comique co. in Olivette July 24-29. These performances gave the best satisfaction of anything the co. has done thus far, and this opera will be continued 31-5.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice E. Callahan, manager): Primrose and Dockstader's Minstrels 11. Regular season at this house will open about 25. Manager Callahan has secured the best list of attractions in the history of the house.

MICHIGAN.

KALAMAZOO.—LAKE VIEW CASINO: Keystone Dramatic co. (return) opened for one week July 31 in A Chase for a Wife. Other plays: A Man from Japan, Just in Time, and My Mother's Husband's Boy; large audiences; satisfaction given. Mittenhal Brothers' co. (return) 7-12.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leeckie, manager): A Wise Woman July 31 to good house; audience pleased. Regular season will open 17, 18 with Dear Old Charley. Dorothy Lewis Sept. 5. Murray and Mack 20. Robert B. Mantell 28.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, manager): A Breezy Time 25. Bryan's Comedians Sept. 4-9. Darkest Russia 14. The regular season will open 25 with Robert B. Mantell in The Dagger and the Cross.

BATTLE CREEK.—HAMBLEN'S OPERA HOUSE (E. B. Smith, manager): Regular season will open 18 with Scott's Minstrels. The house has undergone many improvements this Summer.

OWASSO.—SALISBURY'S OPERA HOUSE (O. J. Royce, manager): Barlow Brothers' Minstrels July 31 pleased a fair house.

MINNESOTA.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Si Perkins Comedy co. July 31-5.

MISSOURI.

ST. JOSEPH.—ITEMS: At Krug Park the Jubilee Singers drew immense crowds July 24-29. Their rendition of con songs is very clever. Northwest Quartette 31-5.—Service on the new electric line to Lake Contrary has now been inaugurated, and carried crowds last week to see the electric fountain and fire dance, which have proven very attractive features. They will remain until 5. The lake is being beautified in many ways and the Fourth Regiment Band is always on hand.—Our annual jubilee will take place Sept. 4-9, and the festivities this year will be on a larger scale than ever before and will include as a new feature a street fair. The Jubilee Committee are negotiating for a number of vaudeville specialties.

NEW JERSEY.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Frainger, manager): Rice's Surprise Party in 1892 July 24-29 gave satisfaction to big business. Ermine 31-5. The co. will be strengthened for this production by the addition of Paine Hall, Will Carleton, J. K. Murray, and Clara Lane.

ASBURY PARK.—PARK OPERA HOUSE (W. H. Morris, manager): His Better Half 2; good business; co. excellent. Vaudeville (local) 8. The Wyoming Mail 10, 11. Thatcher's Minstrels 16.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): His Better Half 3. Irwin's Burlesque co. 9. In Greater New York 11. George Thatcher's Minstrels 17.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pettinger, manager): Rose Stillman co. July 31-5.

NEW YORK.

ALBANY.—PROCTOR'S LELAND (F. F. Proctor, manager): P. F. Nash, resident manager: The Leland Star Opera co. opened its engagement July 31 by singing Fra Diavolo in the afternoon and The Chimes of Normandy in the evening. Tuesday the bill was changed to The Mikado. The attendance was not as large as the previous week. The co. is small. The chief comedian is William S. Corliss, who is always good. Among others are Emma Krause, Marion Langdon, Alma Bellini, Arthur Seaton, Lyman Wheeler, George Mitchell, G. W. Callahan, W. R. Dixon. Same co. 7-12. EMPIRE THEATRE (Adolph Gerber, manager): West's Minstrels will open the season 16, followed by A Female Drummer 17-19. HARMONY LYCEUM (H. E. Jacobs, manager): Among the exterior improvements that have been made is the removal of the billboards from the middle of the lawn further toward the street, and electric lights have been placed over them. An additional are light north of the entrance adds much to the general appearance. The advance sale for Primrose and Dockstader's Minstrels, who will open the season 9, indicates a big house. Waite's Opera co. 14-20. ITEM: General Manager J. A. Fynes and Mrs. Fynes were in the city last week and saw the first performance of the Star Opera co.—Manager J. H. Decker of Primrose and Dockstader's Minstrels, was formerly of this city and has a host of friends here.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The Corpe Payton Stock co. will open the preliminary season 14-19, followed by A Stranger in New York, Thatcher's Minstrels, and Andrew Mack. Some of Manager Sweet's bookings are A Contented Woman, A Texas Steer, Way Down East, Shenandoah, Kelly's Gorbury Brothers, The Cuckoo, Chauncey Olcott, The Heart of Maryland, Maudie Adams, May Irwin, The Evil Eye, Mlle. Frit, The Bride Elect, and Jefferson De Anglis. ITEM: The staff of the Collingwood coming season will be as follows: E. B. Sweet, manager; George Seaman, treasurer; E. A. Nelson, assistant treasurer; Charles H. Robertson, musical director; O. D. Teal, electrician; Al Myers, stage carpenter; George Becker, assistant stage carpenter; E. Van Erting, fly manager; F. Van Erting, prop; William Slater, door tender.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): W. H. West's Minstrels, who have been rehearsing here for the past ten days, opened their season in this city 2 before a house packed from top to bottom, the performance being well received. In the first part the stage setting and costumes were beautiful. The bass solo by Mr. Rodgers made a decided hit, as did also the solos by R. J. Jose. Carroll Johnson received generous applause for his clever work, and William Henry Rice and W. H. West's Minstrels and Tenney were well liked. The performance as a whole was the best Mr. West has ever presented. Among the professionals in the audience were George Primrose and Mr. and Mrs. Peter F. Dailey. Waite's Opera co. 10-15.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees): J. J. Shubert, resident manager: The Shubert Stock co. attracted large and pleased audiences July 31-5 appearing in A Coat of Many Colors and A Social Highwayman. The latter play was presented for Eugene Ormonde's benefit. This closes the co.'s season, and it is with regret that our amusement goers are forced to part with so capable an organization. West's Minstrels 10. LYCEUM THEATRE (A. E. Wolff, manager): Hazel Kirke 31-5 before large and enthusiastic houses. Jessie Bonsteel was at her best in the role of Hazel and was favored with repeated curtain calls. The Two Orphans 7-12.

HORNELLVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee): Charles A. Bird, resident manager: The Spooners 28-Sept. 2 (Exposition week). Regular season will open Sept. 8 with Chauncey Olcott. ITEM: Mr. Bird has returned from a two weeks' visit to the seashore and work is progressing rapidly in the house, and when completed we will have a theatre second to none outside the largest cities in the State. The outlook for the coming season was never better. Every shop and factory is running on full time, while the opening of the new oil and gas territory has stimulated business and brought many people here.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): National Grandophone Corporation opened for three nights 3 to a large and pleased audience. Children's Minstrels 15, 16. Esty Minstrels 19. Regular season will open 21 with A Female Drummer. BROADWAY THEATRE (George L. Corliss, manager): The motion pictures of the Fitzsimmons-Jeffries fight opened a five-day engagement 1 to a fair-sized and pleased audience. Black Patti Troubadours 19. A Stranger in New York 28. CONVENTION HALL: Primrose and Dockstader 8. West's Minstrels 12.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Kinzie Comedy co. gave general satisfaction to large audience July 31-2. Regular season will open Sept. 15. ITEM: Phil Levy, business manager of the Chester De Vonde Stock co., was here 30. Laura Millard, prima donna of the Castle Square Opera co. of Chicago, is the guest of her sister, Mrs. J. E. Van De Carr, at the Hotel Van De Carr, of this city. She will sail for Europe 5.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee): John L. Kerr, manager: Primrose and Dockstader's Minstrels drew good houses July 29; good satisfaction. West's Minstrels 11. VINTAGE ALLEY: The Christian will open the regular season Sept. 4. ITEM: Mr. and Mrs. Lute Vrohman (Madge Orie), for the past two seasons with My Friend from India, are visiting Mr. Vrohman's father here.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): The Kasson was not large enough for the crowd that came to see the first attraction of the season, Primrose and Dockstader's Minstrels, 2. It was the best minstrel show ever seen here. Estey's Minstrels 22.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Primrose and Dockstader's Minstrels drew the largest audience ever seen at a minstrel performance in Auburn July 28 and gave the best entertainment of the kind ever seen here. West's Minstrels 7.

PORT JERVIS.—GRAND OPERA HOUSE (William A. Kadel, manager): Black Patti's Troubadours will open the season 15. A Little Ray of Sunshine 24. ITEM: Ed. Fuller, of this place, is busy organizing Fuller Brothers' Minstrels and expects to take the road late in August.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Season will open 14 with Black Patti's Troubadours. The house has been thoroughly cleaned and the scenery retouched.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, manager): Primrose and Dockstader's Minstrels July 27; excellent performance; good business. Regular season will open 26 with The Evil Eye.

AMSTERDAM.—OPERA HOUSE (George McClump, manager): Primrose and Dockstader's Minstrels 3. Bert Cote 29. A Stranger in New York Sept. 1.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Primrose and Dockstader's Minstrels July 31 drew full house and delighted all.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Primrose and Dockstader's Minstrels pleased a fair house July 25; performance first class.

ONEONTA.—NEW THEATRE (George B. Baird, manager): Season will open with West's Minstrels 17.

JAMESTOWN.—SAMUELS' OPERA HOUSE (M. Reis, manager): West's Minstrels 5.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Si Perkins Comedy co. July 24-29 to very large business. Miss Lillie Coleman and Sam Burton deserve special mention for their work during the week. Herbert and George Flint, hypnotists, 7-12. The regular season will open with the Boston Lyric Opera co. 24-26. ALBION BROTHERS.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Flint, hypnotist, attracted good business July 24-29. Boston Lyric Opera co. 21-23.

OHIO.

TOLEDO.—BURT'S THEATRE (Frank Burt, manager): Rusco and Holland's Minstrels to good business July 30-3. The performance gave good satisfaction, and the co. contains some of the best colored talent, among whom are Billy Kersands, John Rucker, and Harry Fiddler. The house will be redecorated and the regular season will open 29 with A Breach of Promise. ITEM: The Valentine season will open 30 with West's Minstrels.—After a thorough overhauling the Lyceum, under Frank Burt's management, will open Sept. 3, Primrose and Dockstader's Minstrels being the attraction.

PIQUA.—MIDWAY PARK (C. C. Sank, manager): Whittier Acrobatic Specialty co. 7-12. ITEM: The Street Fair and Bostock Midway Carnival July 31-5 was liberally patronized and satisfactorily given. Manager Sank was the promoter of the fair and its great success is due largely to his excellent management.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Al G. Field's Minstrels 14.

ST. MARY'S.—ITEMS: Venable and Boyer will manage the People's Theatre the coming season.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (Wood Gresham, manager): Spooner Comedy co. July 24-29 in The Pearl of Savoy, A Legal Document, For Honor's Sake, The Egyptian Princess, By the King's Command, and An American in Cuba; satisfaction given; receipts for week, \$315.

OREGON.

LA GRANDE.—STEWART OPERA HOUSE (D. H. Steward, manager): Georgia Minstrels 4.

PENNSYLVANIA.

LANCASTER.—COMESTOGA PARK THEATRE (Lancaster Traction Co., managers): The Palmer Opera co. in The Bohemian Girl drew very large audiences July 31-5. On account of a severe illness Mary Gooch, the prima donna of the co., was unable to appear, and the role of Arline was acceptably assumed by Irene Nalotte. The other characters were well taken by Walter Lawrence, Herbert Salinger, Charles Byers, John Martin, Jack Cheviot, Ella Vincent, Julia Glover, and Catherine Inganoff. Said Pasha 7-12. ITEM: Ad. Stork of this city, has been engaged as musical director for Thatcher's Minstrels.

WILLIAMSPORT.—LYCEUM OPERA HOUSE: Dark. VALLAMONT PARK (J. A. Brocius, manager): Mr. and Mrs. George A. Henderson's co. in one-act farces and vaudeville July 3-6. In the co. are Eugenia Florence Henderson, George Henderson, Sarah Gertrude Paragon, William H. Williams, Lucile Palmer, Marie Malcolm, Harry Culshaw, Mr. Paragon, El Rami Zarona, and Clifford and Burke. Good business.

READING.—ITEM: Manager Miller has given a contract to Bradley Hill Scenic Studio of Reading for a number of new sets of scenery and also to repaint all the old scenery of the Grand. The house will have a thorough renovation and a number of

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modern improvements will be made both to stage and auditorium. Manager Miller has booked a large number of first-class cos. and anticipates a successful season.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): Regular season will open 18 with A Man of Mystery. The house has been thoroughly renovated and new scenery and a new drop curtain added. The indications point to the most successful season ever known in this city.—OPERA HOUSE (J. G. Ellis, manager): Dark.

BELLEFONTAINE.—GARMAN'S OPERA HOUSE (William Garmann, manager): Chester De Vonde Stock co. will meet here to begin regular rehearsals and will remain until 30, giving performances 10, 12, 17, and 19.

SCRANTON.—LYCEUM THEATRE (Reis and Burgher, lessees; Harvey R. Long, manager): West's Minstrels 4.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): An Adirondack Romance, under management of H. B. S. Stafford, July 27; pleasing entertainment.

SUNBURY.—OPERA HOUSE (W. C. Lyons, manager): Cineograph 2 to small audience; satisfaction given.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Regular season will open 19 with Eight Bells.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Thomas J. Boyle, manager): The Milton Aborn Opera co. sang Olivette to good houses July 29. Complying with a general and popular request Manager Peter Rice put on Il Trovatore for a run of three nights, beginning 31. This opera had been sung by the co. earlier in their engagement and so pleased that it was asked for again. Myra Morella's work as Leonora was particularly pleasing. Girofle-Girofla, with Eunice Drake, a Memphis girl, in a prominent part, 3-5.

UTAH.

SALT LAKE CITY.—ITEMS: Theatres all dark, undergoing the usual renovation.—The Salt Palace will be ready for opening about the middle of August. The Midway features are to be a strong part. Already a number of vaudeville artists have been engaged.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Hephzibah Tourists, assisted by a local choir, presented Galatea to a fair-sized and well-pleased audience July 26.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE: Fitzsimmons-Jeffries cineograph July 29; good pictures; fair business. Gorton's Minstrels 16. Fritz in a Madhouse 21.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Lee, hypnotist, 7-12.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Faust Sept. 2.

WISCONSIN.

LA CROSSE.—THEATRE (J. Strasslipker, manager): Hoefler Stock co. presented Forgiven, Her Hands' Sin, The Black Flag, A Bachelor's Romance, A Coleridge Case, and The Prince of Lairs July 24-26 to large houses.

TERRILL.—BERNARD OPERA HOUSE (P. E. Bernard, manager): W. S. Hartigan 7. Joshua Simpkins 14. A Night at the Circus 20. Shepard's Minstrels Sept. 19.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Marie Lamour and Frederic Murphy in A Wise Woman July 30, to full house; performance good.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Come, manager): Dark. COLUMBIA THEATRE (Harry B. Sutherland, manager): Pabst Theatre Stock co. 4-5.

PORTAGE.—OPERA HOUSE (A. H. Catledge, manager): Wood's People's Players 7-12. The Heart of Chicago 24.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): A Wise Woman July 28 to a good house; fair co.

CANADA.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): J. K. Emmet and Lottie Gilson in Fritz in a Madhouse and Jane July 25-28; good business and performances.—ITEM: James Pattison, who has presided for a number of years over the box office at the Opera House, has disappeared. He is supposed to be lost in the woods somewhere in the vicinity of St. Martin's, a village some thirty miles distant from this city. Grave fears are entertained for his safety by his relatives and friends.

WINNIPEG.—THEATRE (C. P. Walker, manager): Flint, hypnotist, July 31-5 entertained large audiences and gave amusing and instructive performances. Boston Lyric Opera co. 14-19. GRAND THEATRE (W. H. Search, manager): Dark. ITEM: Godfrey's Band will appear in the Auditorium 21-23. Edith J. Miller is visiting her home at Portage la Prairie.

LETTERS TO THE EDITOR.

CHARACTER AND "STRAIGHT" PARTS.

THE PLAYERS, NEW YORK, July 30, 1899.

To the Editor of The Dramatic Mirror:

SIR—As a reader who has enjoyed the signed articles you have published from time to time discussing the "principles of acting," etc., etc., I have a favor to ask. Being a member of the theatrical profession, and being somewhat addicted to thinking, I am seeking answers to some questions of a theatrical nature to which, during the last ten years, I have been unable to get answers. Now, most of the thinkers in the field of the drama appear to read THE MIRROR, and some to express their thoughts in its columns. In the hope that some of these thinkers have thoughts which they have not so expressed that may shed light upon my mental darkness, and that they may feel generous enough to that end, sending these queries after light, I would ask the use of your columns to make these inquiries.

My first question:

Viewing the drama as an art, what is a "character" part in a play, and what is a "straight" part?

Now, we all like to consider our drama as an art, and all who love it will make this claim for it. If we view the drama as an art, we must submit that it is, with all its component features and parts, subject to the fundamental laws and based upon the principles governing the other arts. This rule will, I think, be generally admitted, for in its primary elements all art is one.

Upon this rule I would hang my inquiries, all, I think, tending to show that in a work of the stage that is a work of art such a thing as a "straight" part cannot exist, and that the admission of its existence is a confession that the work containing it is not art. I would show that, viewed in the light of art, anything "straight" is an insult, an affront; that a "straight" part is a thing without life, without a soul, without sex; a hybrid, hermaphrodite, bastard creation.

Is there such a thing as a "straight" part or figure or entity—or whatever we choose to call it—in any art that is admitted to be art, except on the stage? Let us look at the leading arts.

In the art of illustrating the nearest likeness to a "straight" part we find in a fashion-plate. In painting we find him only in chromes. In literature we find him only in Laura Lee's Jibby's novels, or in the heroes of the Boys' Blood-curdler Library. If this is not true can any one show a character in the works of any illustrator or painter or writer known as a fine—not to say great—artist which can be called the "straight" part?

Is not the whole difference between the illustrator of Harper's, Scribner's, or Century and the illustrator of the Police Gazette or the Fireside Firebrand expressed when we say that one class draw human characters, the other class figures? Is not the difference between the master and the dauber in painting expressed when we say the work of one is full of character and the other empty of it? That one is "character" and the other "straight"? In literature is not the only difference between Kipling, Meredith, Hardy, James, Howells, and the above-mentioned Laura Lee Jibby the difference between real types of people and colorless, impossible, unreal outlines? Is not the difference between "character" and "straight"? In music is there any "character" and "straight" music? Is not the only distinction this? There is the great harmony, peculiarly itself, complex with the thoughts of a master-composer and of his individuality, or the thrilling, distinct, exquisitely-flowing melody, the train of feeling of a master-mind, both of which reach the heart and soul of thought. Then there is the shallow, colorless patter or gag-song that reaches only the ear. Is not the difference "that between 'character' and 'straight'?"

What truly fine—not to say great—picture was ever drawn or painted in which there was a single figure that was not a "character" figure? What truly fine novel was ever written in which there was a single character that was not a "character" character (if the phrase is excusable)? And what truly fine play is there in which every character is not a "character" part. If properly acted, as the author intended? What human figure is there in any real work of art that is not a character?

If properly acted, as Bernard Shaw who says there never was an adequate presentation of a play in the history of the world. To many this is doubtless only one of his faddy, epigrammatic Philistinisms. But to the true playwright, or the true friend of the true playwright, it rings with truth.

Yet, while true, this statement is inconsiderate. Why? Because no playwright ever could or ever can do anything but collaborate—with the actor.

The novelist who chooses to write jointly with another can as justly complain with bitterness that one of his characters has been marred in the portrayal by his colleague's interference.

The illustrator of to-day has his black-and-white pictures reproduced photographically for publication. He is fortunate? Not a bit of it. He rails justly at the way the half-tone engraving has flattened the tones and destroyed the character in his picture. Once he had a master to interpret his thought, to present it to the public, in the wood engraver, when he was a true artist, realized the artist's conception, in many cases glorified it, because he felt true sympathy with that thought and had the master-craft to do it justice. All art lovers regret his exit.

I liken the actor to the wood engraver when he reproduces the artist's thought with intelligence. I would reply to Shaw that there's something to be said on the other side. Many a playwright has written a poor part, poor in characterization, and given the actor a greater money value. Show the most successful stars of the present decade and you'll show people making hits in parts of "character," not "straight."

Look at the men who have become stars during the decade and you'll see they've been made so by character parts.

What is a character part? The general understanding of the phrase is vague. The general idea of a character part, so far as I have heard, is a character so peculiar, erratic and striking in general appearance that, seen in real life, would be a freak.

Many people haven't thought much about it, but sort of think that they're all old men. This is faintly logical, as in life age accentuates characteristics.

Then what's generally understood by a "character" actor? Isn't he nearly always a man with strongly marked—not to say hard—features, nasal, gruff or cracked voice, and whose whole real appearance is eccentric, peculiar or striking? Isn't this so? And aren't many of our "character" actors engaged because their appearance as described is believed to fit the part they're to play? Is this character acting? The manager engages him because he'll fit the part, just as he engages the straight actor because his Roman nose, good looks, grace and musical voice will, he thinks, fit another part. In this case the "character" actor is just a "straight" actor, nothing else, only of a crooked appearance.

There are some, thank heaven, who believe that an actor should be versatile. That if his character in one play resembles his character in another it is a misfortune, a thing to be regretted and overcome. And there are some actors (long life and prosperity be theirs) in whom this resemblance is reduced to a small degree, and who, when they enter a scene, make the audience feel only the character, not the man. But there are many (whose sins will some day find them out) whose highest ideal—and they believe it high—of the art of acting is to be first, last and always yourself, never conceal your personality. Many are old enough to know better, and do great harm by telling a young man to "go then and do likewise."

Now, the last "finally." Let us look around us at the nature to which it is the much vaunted duty of the stage to "hold up a mirror." Are there not "characters" all around us, of all ages

in painting a landscape, said: "Here, I haven't just the tube of color with me that's the color of that cloud. I'll go to the city and buy it. I know it's to be had." Or, "Here, my good art public, is my exhibition. See, on all these canvases are different backgrounds painted. Now I'll just stand against each as you view it. Look, how's this for a figure study? You see I'm handsome and shapely, and graceful and interesting looking. What more do you want? What do I do to make an ugly figure-study? Oh, I just hunt for an ugly man and prepare a canvas for him to lean against." Fine art exhibition, isn't it?

Here are the only parallels I can find to a "straight" part in the arts named.

A "straight" actor? At the question a hundred faces flash across your mental vision. You reply at once, "Why, So and So." But what is a "straight" actor? An actor who doesn't act? An actor who is himself? Is he not a generally young man, handsome and graceful, who is selected for a part because all he has to do is to look, act and be himself? Who ever saw an actor or a part recognized as "straight" that was old or ugly? In other words, a "straight" part is not in itself a character, an individual or even a type, but is always any kind of a man who is good looking and gracefully conventional.

How much is this a "mirror" of life? Here in life we note a conventional young man, handsome, graceful. We now look around us. Are all the other handsome, graceful, conventional young men like him? Are there not thousands of kinds, different in a thousand other ways? Is a character of this enormous class in a play not to be one of these? Is he only to be any kind of a good looking, graceful young man? I hear an answer, "No, he is to be the kind of the young man who plays the part." Will any kind of a playwright who calls himself a man of brains stand for this and then claim that his work in the creation of that character is a work of art? Not if he stops to think.

Here is a condition which is a blow in the face of the drama which it represents. What causes it?

First the playwright, when he smothered any lurking conception of a character which he has created in facing the fact that "we can only get So-and-So for that part, and he won't quite be it, but—" or, "Oh, don't you worry. Such-and-such will make that part. He's a big favorite," or, worse still, when he writes a part around an actor, thereby frankly admitting: "This part is not a creation of my brain. It's the celebrated Mr. —, and I'm writing the part to fit him."

The next cause of this condition is the manager who says to an actor presenting himself, without costume or make-up, in his business office: "No, you won't do for that part. You don't look it. O, no, you needn't try to look it. Here's something that'll just fit you. You just be yourself." The other cause is the actor, who, affected by the attitude of the playwright and the manager, says: "Bah! Versatility? What's the use? The managers don't want it, and the playwrights want people to create parts. Create them themselves? Oh, no. They only write 'em. The money and prominence lie in having a line and sticking to it, getting identified with it, a good straight juvenile makes the money," or, "good straight lead." They also say: "What! Make this a character part? Make myself ugly? Nay! There's little enough in it anyhow. I'm not going to spoil my good looks in it. I want to be known," etc., etc.

They don't think of wanting to be known as a good all-round actor.

Now I am not so foolish as to believe that any character conception of the playwright's free fancy can be exactly reproduced by any actor. No. The picture which the illustrator painted on the block in wash tints, when it has passed through the wood engraver's hands is in the form of lines, not tints, but those lines give a faithful impression of the thought of the artist and the tints of the original. So it is with the actor, but, like the engraver, he should be able to draw lines the heaviest and finest, straight lines and crooked lines, solid blacks and high lights and dots. What good would an engraver be who could only make one kind of these or only pictures on one subject? Should the artist go to different engravers for different pictures?

I should thankfully add to this total fund of information obtained in some ten years on "straight" parts and "straight" actors. Especially should any be obtainable on the excuse—if there be any—for their existence. All obtained so far on that subject is that they are a pretext, a makeshift, a fake to fill a gap existing in our drama of to-day through its lack of the principles of art, and the lack in those who make it of the intellect, the talent and the genius of the artist. The public demand a drama, but is half of it art, in the narrow sense? One final question on the "straight."

Will any one show a single "straight" character among the legions created by the genius of the one man whose name will always stand for art in the drama, William Shakespeare?

Now, as to "character" parts and "character" actors. The people of the theatre have from time immemorial keenly appreciated the superior intellectual interest surrounding a true "character" part, and even more the abilities and intellect of a true character actor. A hit was made by "character" actors, always appreciated by the public, above any "straight" actor of equal prominence. Here we have the greatest reproach of all upon our stage and its lack of "character" in parts and actors. It has not the excuse that "the public don't want it." The public do want it. Show the play that is a success above others of its class and period and you will show a play composed and carried by "character" parts.

Show the actor who has done a really good piece of "character" work, and show where it has not excited thought, comment and appreciation, and given the actor a greater money value. Show the most successful stars of the present decade and you'll show people making hits in parts of "character," not "straight."

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Now, the last "finally." Let us look around us at the nature to which it is the much vaunted duty of the stage to "hold up a mirror." Are there not "characters" all around us, of all ages

and temperaments and all appearances—dramatic leads, comedy leads, dramatic juveniles, comedy juveniles, heavies and comedies, leading women and ingenues, and hundreds of each?

Why, if a character part is so because it is unconventional, can it not be—as a clever writer puts it—"not conventionally unconventional?" And why is it just or considerate—not to say artistic—to compel the playwright and the public who view his work to see in his leading parts the same parts they have seen in a dozen other plays, even the "character" part being the same "character" part they saw last year in something else, because they are seeing the same men and women "act"? I should be glad to receive an answer to this.

And why cannot we, who profess a love for what we love to call the dramatic art, embrace at least one doctrine of the divine bard—that all parts should be character parts and no two alike, in so far as it is in our power to realize it. Why cannot the "profession"—actors, managers, playwrights and critics—follow in this the demand—unconscious perhaps, and but intelligible—of that public which is called "stupid" and blamed for the condition of the stage, always remembering that there are thousands of "characters" capable of being portrayed on the stage that will not have to hang their pretensions to being "character" parts on the worn-out buttonhole of the "conventionally unconventional?"

Yours very truly,

CARL HERBERT.

"THE CHARLEY BOX."

WILMINGTON, DEL., July 22, 1899.

To the Editor of The Dramatic Mirror:

SIR—Because of THE MIRROR's success against play piracy and its evident desire for that which is right, I send you this communication with the hope that it may assist to eradicate an evil which has long existed—viz., the "Charley box" or "dump." Managers and agents are familiar with the above expressions, but for the benefit of those who are not directly concerned in management I will say that a "Charley box" or "dump" is a mysterious receptacle hidden in the dark recesses of probably nine-tenths of the bill rooms throughout the country. Some local managers and advertising agents seem to have as little regard for the cost of printing as a comic opera star has for the feelings of a new chorus girl.

It is not an uncommon occurrence to have a local manager insert in his contract a demand for twice the amount of printing actually required to bill the attraction; and inasmuch as the representative of the traveling company is fearful of a poorer billing than the opposition attractions, he, as a rule, complies with the demands of the contract and forwards the amount called for.

In the first place, three-quarters of the printing used is lettered in such a way that, at a trifling cost, it can be stripped or X-lined and used for any attraction; consequently the printing not used is stored in the "Charley box" until the advertising agent, or his accomplice, finds a possible purchaser for this ill-gotten property.

Another method employed by some of these dishonest attaches is known as "counting back." For instance, a biller calls for 2,500 pieces of window work, when he knows it is impossible to use more than 1,500. When the billing is supposed to have been completed he has left 1,000 sheets of new paper, for which the traveling manager has paid from five to eight cents per sheet. The 1,000 sheets are perforated, as having been tacked, and at the close of the engagement the biller sandwiches the remaining new paper between as many more sheets which have really been used, and sells the entire bundle to the traveling manager as "pick-ups." If the traveling manager refuses to settle, the bundle is put aside until the arrival of a cheap repertoire agent, who buys the entire lot and bills his attraction with your paper. The purchasing agent is equally guilty with the original thief and should be punished accordingly.

I believe—and my belief has experience for its foundation—that \$500,000 is a conservative estimate of the losses suffered annually by traveling managers through thefts of this nature.

There are several methods of combating this nuisance, but any plan would require the united efforts of all concerned. If THE MIRROR would devote a certain space for the publication of the names of those engaged in this nefarious business, and traveling managers and agents would report every known paper thief, in a short time the positions now held by thieves and thugs would be filled by upright, hard-working young men who are not alone honest, but in every way superior to the present unfaithful employees. I for one will do anything requisite for the extermination of the guilty.

If the above plan will not suffice, I will contribute to a fund to be used for the framing of a law necessary for the punishment of the culprits, and I believe that every traveling manager and agent will be only too glad to do likewise. It is cheaper to give \$25 annually to such a fund than to lose each week of the season, by theft, an equivalent to that amount.

Trusting that you can see your way clear to challenging the right of those who, in matters of this nature, depend almost entirely upon your columns for the correction of evil, and that your success in this instance will be as apparent as it was against play piracy. I beg to remain,

Yours very respectfully,

EDWIN DE COURCNEY.

Business-Manager John W. Vogel and Arthur Deming's Big Minstrels.

WOMEN OF THE STAGE.

WASHINGTON, D. C., July 21, 1899.

To the Editor of The Dramatic Mirror:

SIR—In a recent issue of THE MIRROR appeared an article, signed Aubrey Lauston, and entitled "The Gentlewomen of the Stage," in which the writer told again those oft-told tales about actresses being "ostracized," and the "social door" being closed to them. Why is it that many of our actresses are always raking society over the coals for not receiving them with open arms? Why should actresses, unless they possess the necessary attributes, be sought by society folk in preference to other professional women?

I was "in society" before my professional debut. My society friends are still glad to meet me, and any of the profession whom I may choose to introduce. There are many others. I have never heard society people rail against the stage or its people. In fact, they are the only class that thoroughly understand and appreciate us. There is no reason why any cultured or refined lady in any profession should not enjoy the esteem of society. Many times it is the fault of actresses themselves that they are not received more kindly on account of their lack of knowledge of the customs of society, or their deliberate breaches of etiquette.

There is no profession open for women so pleasant and agreeable as the stage. No other professional woman is made so much of as the actress. An actress should not expect any more from society than other professional women, but she will receive more if she merits it. As for a stigma attaching to the word "actress," that is absurd. My husband was with a celebrated star actress some years ago in a Canadian city. A prince of a royal house was being entertained by the city. The actress was introduced to the prince, and was asked to lead the dance with him at a ball given in his honor. It was her fault that she didn't. Why? Because, she knew absolutely nothing about ball-room dancing. But what professional woman, other than an actress, would have been chosen for this honor?

LAVINIA SHANNON.

THE FIELD OF REPERTOIRE.

MERCER, PA., July 19, 1899.

To the Editor of The Dramatic Mirror:

SIR—So many fibres are continually thrust at the repertoire player that I am convinced a few good words would be a welcome relief to readers. I am aware that the piracy of plays by some, the clowning propensities of others, the

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CHRWENVILLE, PA.

"gift racket," the "ladies free tickets" and the sometimes slipshod performances have brought disrepute upon the field of repertoire, but good can be found.

I am prepared to prove a reflecting breach against a high-priced attraction for every one that can be brought against the popular-priced brethren. The people demand and support the 10-20-30 prices and they have come to stay. Leading managers are opening their theatres to the best repertoire companies and prominent authors are offering their masterpieces at reasonable royalties. Excellent people from higher-class companies are to be found in many repertoire attractions, and a year's experience in them might prove invaluable to many others. Theatre managers will vouch that in proportion to their bookings the "cheap companies" trouble with fewer cancellations, fewer C. O. D.'s, fewer attachments and fewer companies "lifted" from town to town than do their more expensive competitors.

The 10-20-30 performances have been theatrical missionaries and educators. Many have entered a playhouse for the first time to see a repertoire performance because it didn't cost much, and have acquired a love for the drama! Many have eventually been tempted to contribute for costlier attractions—and often been less entertained. The repertoire actor must possess qualifications for his work or he will fall quicker than he that portrays one role forty consecutive weeks. At least memory, voice and magnetism must be factors or the dear public would quickly tire of the usual "six big nights" engagement. And many an auditor attends each performance of a week-end company. I can name many recruits to the high-priced attractions from the repertoire stage who have made pronounced hits and secured admiration and applause from \$1.50 auditors.

The field for wit and merriment is limited and must have a source, but, at least, let us have a little truth and justice for the worthy repertoire player for a change. CHARLES MORTIMER.

THE MIRROR IN THE PHILIPPINES.

SAN FERNANDO, P. I., June 27, 1899.

To the Editor of The Dramatic Mirror:

SIR—You will no doubt be greatly surprised to hear from an old reader and subscriber of your paper away off here in the Philippines, but I couldn't resist the temptation of letting you know that even here THE MIRROR is to be obtained. It was with great pleasure that two days ago I became the possessor of your issue of May 4. It was brought out to San Fernando, which is fifty-five miles north of Manila and directly on the firing line, where Aguinaldo is now massing his army, by an American newsboy, who has promised to see that I get a copy of every issue that comes to Manila. It was like greeting an old friend to get THE MIRROR again, and I simply read every line in it and found much news of many old and dear friends, to whom I send my best wishes.

We have had very few theatrical performances of any kind since the war started. The last were by a French opera comique company from Singapore, who were here a few weeks and played to splendid business during their engagement. An American company of merit could do a splendid business in Manila, where business is now booming. The general health of the troops here is good, notwithstanding the fact that hard fighting has been the order of things for the past two weeks on the South and North lines outside of Manila. I left San Francisco March 18 with the Ninth Infantry and remained with the regiment until June 5, when I was assigned to duty here by order of General Otis. We have a splendid hospital, a good camp and a healthy one, and would be very comfortable here during the rainy season if Aguinaldo and his "Gugus" would let us alone. There are several very fine bands among the regiments stationed here and they give very enjoyable concerts. Classical and other music is admirably played, but "A Hot Time in the Old Town To-night" always brings forth a volley of cheers from the soldiers. The weather here is very warm at midday, but lovely in the morning and evening hours.

Kindly say to my friends that I am well and strong, and as happy as one could be 12,000 miles from home and dear old Broadway.

Very sincerely,
THOMAS MCL. VAN WYCK,
Acting Hospital Steward U. S. A.

A REMINISCENCE OF STAHL.

NASHVILLE, TENN., July 20, 1899.

To the Editor of The Dramatic Mirror:

SIR—The late composer, Richard Stahl, whom America claimed through naturalization, will not soon be forgotten. His *Said Pasha* stands to-day as the best opera ever written for a Summer attraction and the best opening bill at any theatre. Watch the usual opening of all repertoire (operatic) attractions and this will be verified.

A good story is told of Stahl when he went to England with his wife, Bertie Crawford, to run opposition against Lotta and Minnie Palmer, who then were playing at the Opera Comique and Strand theatres, London. Stahl conceived with the comedian, Harry Dickson, that Miss Crawford could outlaurel both. Dickson at that time had a certain pull in London theatres, and fixed it with John Douglas, of the Standard Theatre, London, to run Crawford against America's two stars. The play selected was *Capers*, better known as *Fun in a Boarding School*. The play was heavily billed, but a gigantic failure, running only one week and closing the theatre—possibly as big a failure as London ever had.

In the meanwhile Stahl and Dickson had been arrested and bound over by London's enterprising police for throwing out handbills from the tops of Strand omnibuses, the outcome of which was a light fine for their blissful ignorance of the city laws. *Capers* was produced with Harry Dickson, Edward Marshall, Bertie Crawford, Helen Hennard, Gertrude Goetz, and Henry Hailam. The London papers slaughtered everybody. The London critics compared the back view of Stahl to London's favorite comedian, Edward Terry, in a burlesque fashion. Stahl and Crawford, disgusted, started for America by next boat. *Said Pasha* afterward made a hit. Stahl's death will be universally regretted by all operatic people especially. He was a whole-souled, jolly and congenial fellow, who loved his operatic surroundings. Women and men, he tutored them all. No one ever went to Dick Stahl for tutoring on any point that did not get it free, and a kind word besides.

A FRIEND.

AT THE EDWIN FORREST HOME.

IV.—THREE PLAYERS OF THE PAST.

In the year 1820—a year notable in American dramatic history only because it saw the first visit to our shores of Edmund Kean—



From a daguerreotype taken in 1846.
KATE LUDLOW.

there were born in widely separated lands three children of the stage who are now resting after their wanderings of nearly eighty years in the Edwin Forrest Home. Kate Ludlow made her first entrance in the drama of life by way of the fashionable thoroughfare of Greene Street, in New York City. Amalia Serges opened her baby eyes to the world in the quaint little city of Cassel in Northern Germany, and on the very same morning, Frederick Chippendale was born in the historic town of Ayr, Scotland. To each of them the god of destiny gave as a birthright a goodly measure of dramatic talent, and as they grew from infancy to maturity amidst surroundings so unlike, each dreamed the same ambitious dream and strove bravely for the same exalted goal.

The stories of their efforts, their triumphs and their trials were listened to by the representative of THE MIRROR on the third day of his visit at "Springbrook," and when, late at night, he sat alone in the luxurious library, he set down the tales as nearly as possible in the words that had been used in the telling by the three players of the past.

Mrs. Amalia Serges, temporarily confined to her room by a broken wrist, received her caller there with the cordial hospitality characteristic of every person in the Home. The pain of her wound, she said, was as nothing compared with the pleasure that was hers when welcome visitors entered her door; and within a very few moments she was talking with infectious enthusiasm about her girlhood days.

"I began as a leading lady," she said, with a little note of pride in her voice. "It was strange that it should be so, especially in Germany where at the stock theatres the actors and actresses rise by degrees so slowly. But I was taught for several years by my aunt, the great Frau Claus of the Royal Theatre, in Dresden, and when I made my debut at the Joseph Stadt Theatre in Vienna, I appeared in the principal role of The Bride of a Bandit. I continued to play there in other dramas for a number of seasons. Also I visited many of the larger cities of Germany, playing in the court theatres and adding continually to my repertoire. Principally I played in the works of Shakespeare, Schiller and Goethe—the greatest of plays they are, the plays of those three men.

"In Germany, you must know, we admire Shakespeare as much as he is admired in the countries of his own tongue, and our Shakespearean actors are equal to those of any land. Sonnetthal, of the present day, as an example, is one of the greatest Learns now living. He has the dignity, the power and still the delicacy of the superb artist. I read a great deal about him nowadays but I have not seen him play for many years.

"I think that in my native country we are more mindful of the little things of the stage than directors elsewhere are. The little shades of expression of face and voice, even among the supernumeraries, are carefully looked after and the detail of every stage picture is made perfect.

"In 1852 I came to America—I was then a widow with one little son—and made my first appearance in New York, at the Astor Place Opera House, in the title role of The Maid of Orleans. I played always in German, yes, as you may hear, I have never learned to speak the English without an accent. After my debut I remained at the Opera House, appearing in Mary Stuart and many of my best Shakespearean parts. Also I played there in the works of Schiller and Goethe. Then I played in Cincinnati, New Orleans, Baltimore—indeed, in nearly all of the American cities where the German drama was supported. In Baltimore I appeared at the opening of the Concordia Theatre, playing Pompadour to D'Arbyson's Narcisse.

"During the war I was in New Orleans—and in the war I lost my boy, who fought with the Northern army. When peace came again I went to Philadelphia and played in a stock company at a theatre that long ago was demolished. It was there that Director Corried saw me and engaged me for his company in New York. I played a special engagement at his theatre and afterward toured again over the country. I was still playing leading parts then—in the great tragedies that I have already spoken of. As I grew older, however, I passed into the heavy roles and from them to old ladies. I do not remember exactly what my last part was nor the date of my last appearance. It was many years ago. I was married for the second time after coming to America and my husband lived until 1885. Two years later I came to the Forrest Home; so that next to Mr. Smith I am the oldest resident of 'Springbrook.'

A short, squarely built man of somewhat portly presence is Frederick Chippendale. His vigorous frame has well stood the buffeting of his voyage of nearly four score years, and his face, though marked by many a line, glows

with the rich coloring that health alone bestows. He has in appearance and manner the heartiness of the old-fashioned English gentleman, now rarely to be found outside of the pages of Dickens and Thackeray, and upon first seeing him enter the doorway of the Home one is very apt to glance quickly about to catch sight of the doctor's gig or squire's chaise that one feels certain brought him there. Three times each day, after breakfast, luncheon and dinner, Mr. Chippendale takes his constitutional on the gravel paths of "Springbrook," and it was during one of these little journeys through garden and woods that he told the visitor something of himself and his career.

"I am a Scot by birth, as you know," he began, "and the town of my nativity is Ayr, the town of Robert Burns. My grandfather and my father were actors before me and the Chippendale blood is still represented on the stage by my grand-daughters, the Misses Warner, who, you perceive, belong to the fifth generation of actors in my family. In my boyhood I was sent to a classical and mathematical academy in Devonshire, where I remained for seven years. At that time Latin and Greek and French were esteemed the important branches of learning for a lad to devote his attention to and I was soundly schooled in them, as well as in mathematics, before I was permitted to venture out into the world. Upon leaving the academy I went to London to practice law, and for seven years I was an attorney there. My father, William Henry Chippendale, came to America in 1836, and in 1845, at his solicitation, I followed him. Arriving in New York I found a position in a Wall Street broker's office, where during the next three years I devoted myself sedulously to matters of finance.

"My first appearance on the professional stage was at Richmond, Va., in the year 1848, and from that time until partial deafness came upon me in 1892, I followed uninterruptedly the profession of my ancestors. During that period I played in support of nearly every eminent star in America. I was for nine years with Mr. Conway in Brooklyn, for four years at Wallack's old Broome Street Theatre; for three years with Mr. Henderson's company in Pittsburgh, and for nine years traveling with James A. Herne. The other day I reckoned up, for my own amusement, the number of places in which I appeared during my stage experience, and found that I had played in the principal cities and towns of forty-one states and three territories, besides having played in twenty different theatres in the city of New York. In my time I played walking gentlemen first, then juveniles, then light comedy characters and at last old men. My final appearance on the



FRED CHIPPENDALE.

stage was as a member of Mr. Frohman's company just one week before I entered the Forrest Home in 1892.

"The attributes necessary in an actor? First, he must have genius—he must be born with it. Next he must have a thorough education. He must know his own language perfectly and have a fair knowledge of other modern tongues. Every actor, sir, should be a good scholar. He should read his Euclid over and again for mental training. Euclid will teach him to reason clearly. He will learn from it the relative value of this action and that and when he does a thing in a certain way he will know why he does it in that way and no other. And the training of the memory by this mental occupation is invaluable. I learned a part in An American Girl that covered seventy-three type-written pages in less than three days, and was letter perfect in it, too. I could never have accomplished that had I not trained my mind by years of study.

"The stage of to-day? It is sadly deteriorated, sir; but the deterioration is more the fault of the plays than of the players. The old saying that 'good parts make good actors' is as true now as when it was first uttered, and the moment that there are worthy plays there will be found plenty of worthy players to present them."

It was not until late in the afternoon that the visitor found an opportunity to pay his respects to Mrs. Kate Ludlow Littell, because, in the latter part of the morning, Mr. Hartel had kindly insisted upon taking his temporary guest for a drive through the shady lanes about Holmesburg and in the early afternoon Mrs. Littell had been busied with some self-imposed duties in connection with the household management. When these were done with, and when the lowering sun was bidding its daily farewell to the trees and fields of "Springbrook," the visitor discovered the sweet old lady whom he sought in her favorite corner of the drawing room. She looked the very picture of content as she sat there gazing with her great black eyes upon the peaceful scene that spread before the window. The light gleamed tenderly upon the whitening hair and the wrinkles about her eyes, and the visitor thought as he looked at her that the stage should never have having lost for all a figure that expressed so perfectly the gentleness of dignity. A half-century ago she was spoken of by her familiar friends as "laughter-loving Kate," and although time has given a serious touch to her cameo-like features, the merri-

ment of her youthful days still sparkles in her eyes.

When the first formalities of the conversation were over Mrs. Littell (or Kate Ludlow, as she was always known) talked charmingly of her personal experiences in connection with the stage. From time to time she referred to the yellowed pages of an old scrap book, that was brought down from her room by the maid, and with this assistance in the matter of dates she told the following story: "I was born in New York city, in Greene Street—which was then a desirable residence quarter—in 1820. My parents came of old New York families, though from my mother's side of the house I inherited a trace of French blood that perhaps showed itself in my early passion for the theatre. I was only fifteen when I made my debut as a dancer at the Old Bowery Theatre in a revival of Norman Leslie. Mr. Hamblin was the manager then and he was sufficiently pleased at my work to retain me for his subsequent productions. During my first years on the stage I played in support of Charlotte Cushman, Miss Nelson, the beautiful English actress who afterward married John Brougham, and Clara Fisher Maeder. My roles, of course, were unimportant ones at that period, but under the kindly instruction of William Rufus Blake I progressed rapidly in my art.

"At the age of eighteen I became a star, touring under the management of J. F. Adams, through the New England states. We presented a number of comedies and the then popular Kate Kearney. In all of these I sang and danced, winning not a little fame thereby in the provinces. The tour continued successfully until we reached the town of Houlton, Me., when an unpleasantness of long standing between Mr. Adams and me culminated in my taking refuge from his insults in the United States Army post at that place.

"The officers and the ladies of the garrison treated me with the greatest kindness, and finding that I was quite alone in the world, adopted me as the 'daughter of the regiment.' I remained at the post, and at the boarding school to which my regimental fathers sent me, until 1843, when I accepted an engagement at the Museum in Baltimore. There, with a company that included in its membership a number of the famous old players of the time, I played for several seasons. Next I appeared at Niblo's, in New York; then at the Marshall Theatre, Richmond; then at the Eagle Theatre, Boston.

"It was at the last named place that I met Joseph Littell, to whom I was married in 1852, at Providence. We toured together, my husband and I, until 1856, when Mr. Littell died of consumption. The following year I returned to the Old Bowery Theatre—the scene of my debut—and played in legitimate repertoire with Edward Eddy. That was my last regular engagement of any consequence. I played occasionally, it is true, in benefits and in special performances up to so recent a date as 1880, but my real career ended at the beginning of the Rebellion."

The visitor asked leave to look over the old scrap-book that held such treasured reminders of the past, and in it he found many a quaint example of stately criticism. There were words of highest praise for "black-eyed, laughing Kate" and on a tattered clipping dated 1854 appeared a little poem the authorship of which is still unknown even to the aged actress in whose honor it was written. With her permission the visitor copied in his notebook the last four lines of the quaint verses. They were:

"Ah, could the Muses' prayers avail
Thy being to perpetuate,
Ne'er would the drama's interest fade,
By thee supported, lovely Kate."

NOTES FROM A TRAVELER.

L. Maurice, who is now traveling abroad, sends THE MIRROR the following budget of news:

Alexander Mackenzie is composing a new opera entitled Das Heimchen am Herd.

New Italian operas to be produced the coming season are Mater Dolorosa and Anna Michailoff, by Giuseppe Orsini; La Serenata, by Enrico de Leva; Carlo de Ramini, by Sebastini; Bella Imperia, by Paolo Dotti; Vendetta-Lingaresca, by Raimondo Mantilla; I Pelligrini di Marostica, by Vittorio Pilotto, and Carnevale, by Giuseppe Cabana.

Anton Van Rooy has been engaged for the opera season in London next year. He met with an immense success in Bayreuth as Wotan in Die Walküre.

The Männergesangverein Concordia, of Frankfurt, Germany, will give two concerts at the Paris Exposition in 1900.

Tamagno is seriously ill at his villa at Barrese.

There will be a German theatre in London next season, probably under the management of Mr. Junkermann.

Coquelin-aîné is willing to return to the Comédie Française in Paris on condition that he be allowed a certain amount of time each year to produce classical plays on the Continent.

The Bayreuth Festival has started under the conductorship of Siegfried Wagner.

At Grosswardein, Germany, during a performance, a horse took fright on the stage and several of the performers were seriously injured. A panic was caused and the dress of one of the ballet girls took fire and she was burned severely.

The Stradivarius violin used by Wilhelm has been sold to a Chicago musician, Mr. Kupferschmidt.

It is rumored that Dr. Stanford has resigned his conductorship of the Philharmonic orchestra in London.

At the Conservatory of Music in Brussels Miss McCormick, an Irish girl, received the first prize for violin playing.

Dr. Richter will conduct the concerts at Brussels in December.

Carmen will be produced at Toulouse early in August by artists from the Grand Opéra and Opéra Comique of Paris. A real bull fight will take place in the last act.

A one-act opera, Winapoh, by Lion, has been produced at the Schürer Theatre, Berlin, with success.

TEXAS MANAGERS MAKE A CHANGE.

Dave A. Weis, who has been managing the Savannah, Ga., Theatre for the past two years, will return to his native State and take the management of the San Antonio Theatre. His brother, Sidney H. Weis, who has been managing the theatre there, will take his brother's place as manager in Savannah. This change was made for the benefit of Dave A. Weis, who has weak lungs, and his doctor advised him to give up Savannah and go to San Antonio.

REFLECTIONS.



Fanchon Eberhardt, the subject of the above portrait, has been playing leads with the Cincinnati School of Expression Dramatic Club, under the direction of Miss Mannheim, principal of the school. Miss Eberhardt besides the advantage of youth and beauty, possesses a rich and finely cultivated voice, and is natural and graceful in carriage, pose and gesture. She has been very successful in the roles made famous by the late Rosina Vokes. Her portrayal of Julie in Richelieu, also, has been highly commended. The Cincinnati critics have been loud in their praises of Miss Eberhardt's acting for the past two seasons, and a brilliant future has been predicted for her. Much of her success is due to her careful stage training by Miss Mannheim. Miss Eberhardt is at present in town, arranging for an appearance in the professional ranks.

James A. Herne has been secured by the Liebler company to stage The Children of the Ghetto at the Broadway Theatre. He has finished his own new play, Sag Harbor Folk, and will present it early in November in this city.

Maude Odell, who last season was the leading lady of the Castle Square Theatre Stock company, Boston, has been engaged to play Miladi, in support of James O'Neill, in The Musketeers.

THE MIRROR's correspondent, at Anderson, Ind., writes that Humpty Dumpty opened there to capacity on Aug. 4. The receipts are stated as \$1,400, and the performance was a great success.

It is reported in San Francisco that Jane Coombs is to play an engagement at the California Theatre there.

Gladys Wallis was one of the guests at the ball of the Larchmont Yacht Club last Friday evening.

W. S. Gilbert's Creatures of Impulse will be played by amateurs for charity at the Casino, Newport, R. I., early in September. The cast will include Elizabeth and Augusta Hunter and the Earl of Yarmouth.

A clambake will be given by members of The Rounders and The Man in the Moon companies, at Beck's Rye Beach, N. Y., on Aug. 20.

A dispatch from London says that the intense heat there has practically killed business at the theatres, the attendance at all playhouses being very light.

Fannie Stears, professionally known as Fannie Briscoe, and Charles C. Ackerman, a non-professional, were married in Brooklyn, July 6.

At an impromptu concert given recently at Contrexville, France, by a number of the social celebrities of that famous resort, two Americans, Charles B. Welles and George Backus, were prominent on the programme. Mr. Welles was complimented highly for his recitations, and Mr. Backus won applause by his admirable reading of Bret Harte's "Luke."

An operetta, written by Eleanor Farjeon, daughter of B. F. Farjeon, the novelist, and granddaughter of Joseph Jefferson, was presented by students of the Royal Academy of Music in London on July 17.

John Keefe finished an eight weeks' season at Atlantic City on Aug. 5. He has appeared in the production of Rice's 1492, Evangeline, and The Girl from Paris. He will spend a few weeks at his farm, Chepachet, R. I., until rehearsals begin of Rose Melville's play, Sis Hopkins, with which he has signed for next season.

Way and Maitland will be with Who is Who next season.

The Adams Brothers have engaged Marie Warner as leading woman and Frank Armstrong as leading man for their dramatic, pantomime and vaudeville company. Mollie Bennett, W. N. Haumet, and Peters and Walters will also be members of the company. The Adams Brothers have arranged with C. R. Gardner to use He, She, Him and Her, in which George H. Adams starred for five years. James H. Adams will revive his pantomime comedy, A Crazy Lot. A number of other good plays will be included in the company's repertoire.

Mystic Shriners gathered in force at Manhattan Beach on Thursday evening and took in Pain's fire works, Sousa's Band, and the Jefferson De Angelis company in The Jolly Musketeer.

The negotiations for the gold statue of Maude Adams to be exhibited at the Paris Exposition are said to have come to a temporary stop, owing to a disagreement between the statue company and the Colorado Commissioners over the terms of the contract.

A company of amateurs at Patchogue, L. I., presented Harry Dixie's original musical extravaganza, In Brightest America, on July 28. The thirty young men and women who took part were very satisfactory in their various roles and the ensemble work was especially well done. The performance was given under the direction of Mr. and Mrs. Harry Dixie.

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Owing to Marx and Reich cancelling their New England time for The Air Ship, wanted a strong attraction to open

Park Theatre MANCHESTER, N. H.,
Aug. 31. Sept. 1-2.

Music Hall LOWELL, MASS.,
Sept. 4, 5, 6, (Labor Day).

Have Sept. 7, 8, 9 Manchester, and Sept. 11, 12, 13 Lowell open. Balance of season booked solid at both houses until Jan. **W. H. BOODY, Mgr., Lowell, Mass.**

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Fully equipped with new and elegant scenery, modern improvements, folding plush opera chairs, steam heat, electric lights, gas, etc. WILL OPEN MONDAY, SEPT. 4TH. Time filling rapidly. Managers of strictly first-class attractions write at once for open time. Address all communications to
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P. S.—I want good attraction for week Sept. 12, Berkshire Agricultural Society Fair.

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Den. and Chro.—"As Diana Stockton, Miss McIntyre made a most favorable impression by her beauty, gowns and her finished art," etc.
Times—"Rochester has not seen a stock leading woman with the grace, the force, the inherent dramatic ability of Fanny McIntyre."
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NOTICE—Another call appears elsewhere in this paper announcing a later date which is an error.

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N. B.—Be sure you address all mail as above, as this is the new house.

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Miller, Ashley

Disengaged, 221 W. 34th St., N. Y. City.

(Special Correspondence of The Mirror.)

LONDON, July 29.

The new plays looming in the more or less near future include *Thou Shalt Not Kill*, to be produced at the Shakespeare, Clapham, on Monday; *Sons of Toil*, to be seen on the same evening at Martin's Theatre, Greenwich; *The Ghetto*, at the Comedy; *The Children of the Ghetto* (which Author Zangwill had copyrighted at Deal on Tuesday); the new Adelphi drama, which has just been named *Flying Colors*; the Drury Lane drama, by Cecil Raleigh, title at present not decided, and your Chester Bailey Fernald's *The Moonlight Blossom*, to be produced by Forbes Robertson and Mrs. Patrick Campbell at the Prince of Wales' on Sept. 23. With best wishes for the conclusion of all concerned,

GAWAIN.

BIRMINGHAM, July 12.

the Vienna Stock, and the latter is a fully selected company. Acme's Board of Directors has fully arranged to have the Gymnase Theatre in Paris during the exhibition of 1900. This is the first time a German dramatic artist has ventured on the boards of a Paris theatre since the unpleasantness of 1870. During the last few years, however, the French artists who have found courage to cross the frontier into the land of the "Barbarians" have been so cordially received, that it is hardly necessary to expect a just appreciation of their art in return. Frau Sorma's repertoire will include, among other plays, Ibsen's *Nora*, Schnitzler's *Liebfrau*, Hauptmann's *Die Sanktens*, Roll, Sudermann's *Johannes*, Grillparzer's *Heinrich und Lendner*, Goethe's *Faust*, Schiller's *Kabale und Liebe*, and *The Taming of the Shrew*.

Baron Berger will give up the management of the Vienna Burg Theatre at the close of next season to accept the entire charge of the new National Theatre, which is being started at Mannheim. Rumor says that the Baron's wife, Stella Reichenfels, for years a prominent member of the Burg company, may be induced to follow her husband and add her name to the large list of artists already engaged.

(Special Correspondence of The Mirror.)

PARIS, July 16.

memors. He learns from them that instead of being a saint and a martyr she was an ordinary peasant woman, none too virtuous in character and had died naturally and peacefully and not in a heroic manner. Her sympathy had been with the enemy in the war, not with her own people. Just why this very commonplace and presumably illiterate person should have been inspired to leave for posterity an exhaustive autobiography is not explained, but the authenticity of the document is proved beyond doubt and Andre feels that his day of triumph is a humbug. He will publish the memoirs, establish Hilda as an impostor, cause the destruction of her shrine and make her a subject of ridicule. He goes forth on his mission of vengeance. At the shrine of the saint the pilgrims are gathered. It is a touching spectacle, the perfect faith of the simple creatures. Both sexes are represented. Some come for assistance in love affairs, others for help in and out of trouble, and some cure them and not others have domestic or other troubles. Many there are, too, who come to thank the blessed Hilda for her medication. And through it all is the spirit of tranquility, that questions nor doubts not, and whose faith is absolute.

Louis Legendre's L'Accusé will be done at the Vaudeville next season, and Daniel Riche's Visite at the Odéon. T. S. R.

(Special Correspondence of The Mirror.)

SYDNEY, July 4

SIDNEY, July 4
that is, today—

Williamson and Musgrove's The King's Musketeers is going strong in Melbourne, and will be the conclusion of its run there come over to Her Majesty's Theatre, Sydney. Cecil Ward and Henrietta Watson are the stars of the cast.

E. NEWTON DALY.

(Special Correspondence of The Mirror.)

HONOLULU, July 1

The Orpheum Theatre changed hands July 1
The present owners are an incorporated com

July 21.

It looks now as though Honolulu would have a season of comic opera by a combined company taken from the Southwell and Tivoli companies.

C. L. CLEMENT.

being placed before the public with all of its time thoroughness.

Several actors are wanted for A Country Merchant company, under the management of Charles Cowles.

"Ability," this office, wants soubrette engagement. James A. Donnelly and Ethel Vincent at liberty for next season.

A. S. Shipman has returned to this city. is disengaged for next season, not having accepted any of the offers he has received to do.

Frank Monroe, who will be remembered

The chairman of the Public Building Committee, of Hudson, N. Y., wishes to receive estimates for a complete scenic equipment for the Hudson Opera House. Specifications of sets required will be found at THE MIRROR office. Bids due week will be sent forth with the

Burton Brothers, managers of the Peop Theatre, Sullivan, Ind., wish to secure a str attraction for the opening of the season in this house, which has been remodeled thro out, having an adequate scenic equipment, together with all up-to-date fittings.

Amelia Summerville will open on Aug. 12 the Keith circuit, appearing in A Kid's Ransom, assisted by Charles Bowser and Lillie E. Drigh. Miss Summerville has had many offers to continue in vaudeville, but prefers, if possible, to secure engagement with a New York production.

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Week July 30, DAN HORTON in NORTHERN LIGHTS.

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Indianapolis News, 1898: Those who want to see Miss Daily at her best should see her in Diplomacy. As Dora she played with the greatest sweetness, naturalness and simplicity. Her naivete was charming and her pathos touching. Her gowns were models of taste and beauty and perfectly suited to her style.

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Spy—Held by the Enemy. Little Billie—Trilby

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TELEGRAPHIC NEWS

BOSTON.

Castle Square Company in Arrah-na-Pogue—
Plans for the Season—Items of Interest.

(Special to The Mirror.)

BOSTON, Aug. 7.

Arrah-na-Pogue, first introduced to this country by its author, Dion Boucicault, at Booth's Theatre, New York, in 1852, was produced at the Castle Square Theatre this evening, with the following cast:

Colonel Bagwell O'Grady	Alfred Hudson
Baroness M. de Mont	Charles Mackay
Mr. de Mont	Edward Wade
Mr. de Mont	W. H. Fowler
Mr. de Mont	Edmund Morris
Mr. de Mont	John T. Crane
Mr. de Mont	William Paul
Mr. de Mont	William Courtright
Mr. de Mont	Tommy Cummings
Mr. de Mont	Philip Drew
Mr. de Mont	Joseph A. O'Regan
Mr. de Mont	John J. Geary
Mr. de Mont	Edwin P. Doos
Mr. de Mont	John F. Beck
Mr. de Mont	Frederick Chandler
Mr. de Mont	T. W. Townsend
Mr. de Mont	M. Darragh Leslie
Mr. de Mont	Lillian Lawrence
Mr. de Mont	Maudie Odell
Mr. de Mont	Kate Ryan

The production was notable for its elaborate scenic and mechanical effects, the scene showing Shaun's escape being particularly telling. The players entered into their parts with a vim that defied general humidity, and for a first night did excellently. The Sporting Duchess will follow next week.

Pinafire is being given this week at Nantasket Mass Hall and the company engaged there for the summer season is proving its worth to large audiences.

All the theatres here are being made ready for the coming season, managers are looking over their correspondence for artistic and profitable engagements, and plans in several of the houses are well under way. The lobbies of the Museum, both street and inside, are being re-furnished, an improvement which was postponed in order to wait for the Spring in order not to interfere with the run of the Christian. The theatre will reopen Aug. 28 with Roland Reed in His Father's Boy, and another new play, not yet chosen. On and Off will follow.

The first six weeks at the Hollis Street Theatre are unprovided for as yet. The season may open there on Labor Day, Sept. 4.

The Tremont will open on Aug. 28 with 'Way Down East' and among the probable bookings are De Wolf Hopper, Fanny Wilson, Jefferson De Angelis, Frank Daniels, and The Greek Slave. If that production be made, Ada Behan retained the costumes and scenery for the revivals, and if, as surmised, she intends to go a-starring in the old comedies and Shakespeare, the Tremont would probably be the house.

Labor Day will mark the opening of the Boston, with Sporting Life as the attraction. The Great Ruby may come to this theatre instead of to the Tremont as originally planned.

The park, if it remains closed till Sept. 4, will open with Mile. Fin, which will stay four weeks. After that comes Julia Arthur for three weeks.

The Grand Opera House will attempt to open on Saturday, Aug. 26, after Manager Magee's custom with John Graham's Southern Specialty company. Two other dark organizations, the Williams and Walker company and Cole and Johnson in A Trip to Coontown, are under consideration. There will be more farces than melodramas this season at this house, for they take better in the South End, although late will be tempted with The White Heather, including Rose Coghlan and John T. Sullivan, and with Two Little Vagrants.

The Columbia Music Hall, now absolutely in the hands of the carpenters and other artisans, wants to open on Oct. 23 in Gay Paree. The Man in the Moon, The Rounders, and The Belle of New York also are promised.

The Bowdoin Square will open Aug. 28 with A Grip of Steel, and the Grand Theatre a week later with the same play. In fact, the scheme introduced last Spring, of maintaining a double company to present plays alternately, week for week, at these two houses, will be continued. Jay Hunt will be the producing director. The Howard, also controlled by Mr. Lothrop, opens Aug. 21 with the house vaudeville company. There will be no burlesques at the Grand.

From Interlaken Jay Hunt writes me, under date of July 19: "Just came from Venice, Milan, etc. I leave for Paris to-morrow, remaining there until Aug. 1, when I go to London."

Manager Schofield has abandoned the plan announced some time ago that in re-opening the lower floor of the Tremont Theatre this summer the orchestra circle would be done away with.

Thomas E. Shea intends to make an early production of Sydney Carton, an adaptation of 'A Tale of Two Cities,' written for him by a well-known dramatic writer.

Al Sheehan, treasurer of the Tremont, is at Saratoga, and is reported to be as lucky at the horse races as he was when Harvard ran away from Yale at New London.

Mary Gardiner, well known in this city and the Newtons, has gone to the Pacific Slope to join Mme. Modjeska's company. This is Miss Gardiner's third season on the stage.

It is rumored that Nina Morris, who some two or three years ago came connected with the Castle Square company, may return to that organization in place of Maudie Odell.

Eugene Tompkins, proprietor of the Boston Theatre, is highly pleased with his new steam yacht, *Idalia*.

The Frankie Carpenter company has secured the New England rights for Magg's Landing from the owner, C. A. Shaw, of this city. JAY BENTON.

CHICAGO.

Great Northern Opens—Changes in Arizona—
Other Lakeside News.

(Special to The Mirror.)

CHICAGO, Aug. 7.

The first ray of the dawn season was seen at the Great Northern yesterday, when Richards, Pringle, Busco and Holland's Minstrels opened this theatre to an audience of good proportions. They gave an excellent show, in which Billy Kersands—be of the mammoth mouth—Harry Eddler, Bobby Kneys, and John Buckner figured prominently.

At the Grand Opera House and Powers' it is the same old story—Arizona at the one and Because she Loved Him So at the other. Each play is in its ninth week, yet the patronage keeps up. There are some changes in the cast of Arizona this week. Vincent Serrano, who has made such a hit as the Mexican, takes the leading role, Lieutenant Denton, vice Robert Edson, who has forsaken the stage to engage in mercantile business in Porto Rico, U. S. A.; George Nash steps into the shoes of Arthur Byron, who has come to New York to begin rehearsals with John Drew's company, and Edgar Selwyn takes Mr. Serrano's part. The newcomers filled their roles satisfactorily, and Mr. Serrano showed himself well worthy of his advancement.

The opening of Mevicker's, Aug. 19, will start the new season in earnest. Hotel Topsy Turvy, under the management of Dunne and Ryley, will be the attraction. Eddie Fox, a big favorite here, who made the hit of the comedy in New York last season, is featured. Another feature of the production will be the return to the stage of Amelia Glover, Josie De Witt, Octave Barrie, Bertie Fowler, Philip H. Ryley, J. C. Marlowe, Gus Mortimer, Louise Rosa, George Romaine, and Pauline Duffield will be some of the others in the cast. Hotel Topsy Turvy starts two weeks, after which Edwin Arden's play, Zorah, will be produced by Manager Litt, with the author in the lead. Chaucer, O'Leary follows Zorah, and then comes The Great Ruby. Mr. Litt, by the way, has been doing great things in the way of improvements at Mevicker's. The interior has been entirely redecorated, the present color scheme being Egyptian red, Etruscan gold, and old bronze. The light-

ing arrangements have been improved; new chairs have been put in the balcony, and the facilities for handling the scenery of large productions have been increased.

The stock company at Hopkins' gives The Wages of Sin this week.

Uncle Josh Spruceby is announced as the Bijou's attraction. Buffalo Bill brings his Wild West Show here for a week, commencing Aug. 21. W. B. S.

PHILADELPHIA.

Opening Dates at the Theatres—Cape May
Comments—Atlantic City News.

(Special to The Mirror.)

PHILADELPHIA, Aug. 7.

The managers of the National Export Exposition, to be held here from Sept. 14 to Nov. 30, have at last decided that the show shall be closed on Sundays. It was the general belief that it would be continuous, and many of our prominent citizens were in favor of keeping open.

The parks, with unchanged musical attractions, are all doing a great business. Forepaugh's Theatre, practically a new playhouse, opens for the season with a matinee Aug. 12, the attraction being Cumberland '61, with a stock company, headed by George Leacock, Carrie Radcliffe, and John J. Farrell.

The Girard Avenue Theatre, under the management of Durban and Sheeler, opens Sept. 2, with The Boy in the Wood. The following is a complete list of the company: Al H. Wilson, Fanny Bloodgood, Arthur Hamilton, George W. Kerr, Lillie Wrenn, Ed. Caron, Ed. A. Kerr, William Eunice, Lillian Herndon, P. C. Armstrong, Lulu Konrari, Dolly Delroy, Bernie Devore, Edward F. Mack, Arthur Overpeck, Eugene Speyer, Phillips Bruce, and Rosaire and Elliott. In addition is the Phaezy Troupe of eight young ladies from the Alhambra, London, who will present a series of extraordinary specialties. Manager Yale will this season look after the interests of this production personally.

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The Grand Opera House opens Sept. 9, as a vaudeville theatre for our best class of people. Daily matinees will be an experiment at this up-town house, but the management is going to make the test, hoping for success by superior attractions.

The Park Theatre, under the management of Bard Worrell, so well known in connection with this theatre in former seasons, inaugurates the season Aug. 12 with In Greater New York, in which Amy Lee will appear for this one week engagement only. Three matinees will be given weekly and the price throughout the season will be from 15 cents to \$1.

The Chestnut Street Theatre opens Sept. 4, with The Rogers Brothers in Wall Street. The Chestnut Street Opera House date of opening is as yet uncertain. One of Dave Henderson's specialties will be the first attraction.

The National Theatre opens Aug. 19 with A Grip of Steel, followed by Washburn's Minstrels Aug. 23, A Soldier of Fortune Sept. 4.

The old Arch Street Theatre will be brought into prominence the coming season by Adolf Philipp, who will aim for the best patronage by producing many novelties in farce comedies and operettas. He is now at work on a new sketch to be called My Philadelphia.

Cape May Notes.—Dan Packard's Opera company is doing well at the Iron Pier. John Havens, tenor, has joined the organization this week.—At Sewell's Point the American Vaudeville company gives the show this week, among those appearing being Pullen and White, Leno and Blakely, Evans and White, O. M. Scott, J. A. Marcus, George Lynne, and Arthur Earle.

Atlantic City Jottings.—At the Academy of Music this week Erminie is the bill, with Pauline Hall, Milton Aborn, J. K. Murray, Clara Lane, and Richard Harlow in the cast.—Milton Aborn will have six companies on the road this season.—Ben Stern is here looking after the interests of Pain's fireworks exhibition, The Battle of Manila, at Inlet Park. The Romala, Donizetti, Weltzman, and Streator's Zouaves will be seen with the show. On the board walk profession by the hundreds are to be seen. Among them are W. G. Stewart, the baritone; Eugene W. Taylor, of Washington; W. J. Fielding, Corinne, Henry Lee and wife, Fred. Innes, and W. S. Willard.—The new Auditorium Pier has at last been opened. The final section, one thousand feet long, completing the pier was finished during the night of Aug. 4, thus complying with the law and connection with the board walk was then made. Another move against the company is likely to be made at any moment, but at present they are ready for business. The immense pier is packed with eager amusement seekers. S. FERNBERGER.

ST. LOUIS.

The Imperial Not Sold—Opera and Vaudeville
Bills—Howard's Budget.

(Special to The Mirror.)

ST. LOUIS, Aug. 7.

By popular request Manager McNeary put on The Bohemian Girl at Uhrig's Cave this week. The performance last night was largely attended. Maud Lillian Best repeated her success as Arline. Gertrude Lodge, Charles Hawley, William Stephens, and the other principals of the Spencer Opera company also did good work.

The Lawrence Music Dramatic company at Olympia Park have for their production this week The Cricket on the Hearth. It was well given, with Lawrence Hanley, Edmund Lyons, Nelette Reed, and the other members of the company in the cast. The work this season done by this company has been exceedingly entertaining and the attendance has been highly satisfactory.

At the Suburban this week Hughey Dougherty heads the minstrel company. The vaudeville numbers include Cressy and Dayne, Moreland, Thompson and Roberts, and the Manhattan and Suburban Quartettes. There was a large attendance last night.

Pajanta is again the leading card at Forest Park Highlands this week. A very large audience saw the performance last night. The other vaudeville acts on the bill were the Wartenberg Brothers, Smith and Cook, the Rackett Brothers, the Flood Brothers, Caroline Hill, Carrie Scott, and Hadi Leslik.

Koerner's Park has a good list of attractions this week, including the Payton Sisters, Dan Hart, the Vinettes, and others. The opening performance last night was witnessed by the usual Sunday night crowd.

Maun Park is keeping up its reputation by having a number of very strong vaudeville acts, as usual, this week. One of the largest audiences of the season saw the new bill last night.

Melville and Stetson at the Suburban last week made a big hit.

The property of the Hagan Opera House company, known as the Imperial Theatre, was not sold last Tuesday, the day on which the sale was to have taken place. The sale was declared off the day previous, after several consultations by the persons interested and an adjustment of differences secured. Mr. Jannopoulos, who represents the majority of the stockholders, has made arrangements to satisfy the debt of trust. He will continue to manage the theatre, with Sam Gumpertz as business manager. At present combinations are being looked for the house, but it is very likely, as stated before, that the companies already booked will be switched to another theatre—the Grand Opera House—and that the Imperial will have a stock company the same as last season.

Efforts have been made to form a combination of the owners of the St. Louis theatres for an agreement as to the policies to be pursued by each house,

but if anything has been done it has not been announced.

Mr. and Mrs. J. M. Ward (Nellie Dunbar) have gone to Chicago, where Mr. Ward has assumed the management of the Alhambra Theatre.

An ammonia tank in a building diagonally opposite from Uhrig's Cave burst one night last week and the odor was so strong that it nearly caused the breaking up of the performance.

Manager William Green, of Havlin's, is home from the sea shore and is busy making preparations for his season, which will open Aug. 20. The improvements that have been made this season are about finished. The interior of the theatre is almost entirely new. The lobby has been painted white and gold, and its ceiling handsomely frescoed. The auditorium has new carpets, draperies and frescoing. There is also a new drop curtain. The seats are of the latest design, being entirely of light wood without any warm or unevenly wearing upholstery. The whole makes the theatre one of the prettiest in the city, and preparations are being made for a big season.

The letter carriers of St. Louis will have a benefit on Aug. 14. The proceeds will be devoted to their gymnasium and bath, reading and lunch room in the basement of the Federal Building.

Arthur Deving, who has been managing Koerner's Park with Ed. A. McCormack, left for New York last week to commence rehearsals with his own minstrels. Before he left he was presented with a handsome gold chain and Elks' charm by Mr. McCormack.

Salome Kingsley, a St. Louis girl, and her pickaninies were big hits at Marion Park last week.

Next Wednesday evening Musical Director Alexander Spencer, whose ability as a leader has done so much to make opera a success at Uhrig's Cave this summer, will benefit. Mr. Spencer has been connected with summer opera here for several seasons and has many friends. W. C. HOWLAND.

CINCINNATI.

Baker Opera Company Scores Again—Summer
Amusements—Gossip.

(Special to The Mirror.)

CINCINNATI, Aug. 7.

The Baker Opera company achieved its greatest success, both artistically and financially, last week in *Il Trovatore*. Yesterday the bill was changed to *The Bohemian Girl*, and that opera will be produced throughout the week. The company is shown to splendid advantage and the spirited choruses and the prominent solos were encored again and again. Al Krauss, the musical director, has exhibited a rare degree of skill in handling his forces, and his work is a factor that has counted for much in the presentation of the various operas.

Herman Belstedt, the cornet virtuoso, goes to Omaha the middle of the month to appear in concerts there.

All the theatres except the new Columbia will be in running order within a month.

The Ludlow Lagoon, now under the management of Receiver Kester, retains some of the attractions of last week upon its vaudeville programme, which contains the names of Marie Decca, Salome Kingsley and her two pickaninies, Price Henderson, Mitchell and Kelly, and others.

The concert last Friday night at the Zoo had to be abandoned on account of rain, but the entertainments will be given as usual this week. The innovation of having a reduced price of admission on Monday proved a success.

The Duckworth Club held its annual outing at Coney Island last Friday. Coney Island is to have a street fair and harvest home, beginning Aug. 28.

Manager Fennessy announces that the People's will reopen next Sunday with the Irwin Brothers' Show as the attraction. WILLIAM SAMPSON.

MATTERS OF FACT.

Cheridah Simpson warns managers and others against any colorable imitation of her creation *The Souda March*, in which she has proven so successful. Her attorney, A. H. Hummel, will prosecute any infringement.

Ethel Browning, ingenue, who has given popular performances with various stock companies, having lately closed her engagement with the Pittsburgh Stock, is in the city and is open to offers.

The rehearsals for Robert B. Mantell's company will commence, Aug. 21, at the Devonshire Hotel, Asbury Park, N. J.

J. C. Mishler, of Altoona, Pa., wishes to hear from the Houghton Stock company, and Edwin Houghton is requested to communicate with him by wire. The manager of the house has had to cancel his time and wishes to offer him other dates. The entire week of Aug. 28 and Sept. 11 to 14 is open at Johnstown, Pa.

A treasurer is wanted for a theatre near Boston, by "Andres," care of this office. Applicants should state age, experience, reference, salary, etc.

The Burmese Wonders, Moung Toon and Moung Chit, are breaking records at the Chicago Opera House. Those desiring to book them should communicate at once, as the Burmese Wonders' stay is limited and they will soon return to the Continent.

A. A. Bowers, secretary of the Street Fair and Carnival, to be held at New Philadelphia, Ohio, Oct. 3 to 6, wants attractions of all kinds. Attention is called to his advertisement in this issue.

The J. W. Carner Stock company continues to play to packed houses at Randolph Park, Akron, Ohio. The specialties of Webb and Wilmont score strongly.

Dillinger Opera House, Batavia, N. Y., wants a repertoire company for the fair week, Sept. 18 to 23, and has open time, Christmas and New Year.

Two thousand five hundred dollars is offered for an original play by an advertiser in this week's issue.

The Walnut Street Theatre, Cincinnati, has the week of Sept. 3 open.

Katherine Rober wants to secure a leading man for the ensuing season. Her address and particulars of parts are stated in another column.

G. B. Bunnell is delighted with the prospects for good booking the coming season. New Haven and Bridgeport offer an excellent theatrical outlook this year. The New Haven Grand is being entirely remodeled. Nothing will be left undone to make it one of the leading popular price houses of the country. There is still some open time left, including Labor Day, but managers should write at once if they desire to book this house.

W. S. Campbell's Aunt Jerusha company opens its season at Minneapolis Sept. 3 (State Fair week). Manager Campbell has engaged Jennie Wetmore, the Yankee comedienne, for the stellar role, and a capable company of Eastern players. Aunt Jerusha will be the opening attraction of Manager W. C. Colburn's new Harmonia theatre, Minneapolis's handsome new playhouse, which is said to be a marvel of the painters', decorators', and furnishers' art.

A leading light comedy juvenile actor is wanted for Marie Lamour's company, under Leslie Davis' management.

A cake walk song that has been scoring well on the road has just been published by the Vandersloot Music Company, of Williamsport, Pa. It is entitled "Campin' on de Ole Suwanee."

John W. Bankson, who is disengaged for character work and who played last season with James A. Herne, wishes to hear from first-class attractions only.

Raymond Gilbert invites offers for modern or classic drama.

H. R. Jacobs has just closed a contract with Katherine Germaine the popular prima donna soprano, and will act as her manager for the next five years. Miss Germaine is well known as a popular comic opera star, having appeared in many successes, among which may be mentioned

The Fencing Master, The Isle of Champagne, Erminie, and A Trip to the Rockies. Miss Germaine has been noted for her stage dressing and a voice of wonderful quality, sweetness, and power. A production in which no pains will be spared to secure a capable company and a scenic environment is now being arranged for the coming season. Miss Germaine will star in this organization.

Hart Conway's School of Acting, which last year became affiliated with the Chicago Musical College, again offers a number of free and partial scholarships to talented students who have not the means to fit themselves for the stage. These scholarships are awarded by competitive examination. The free scholarship entitles the holder to instruction free of charge for one school year. A partial scholarship is a liberal reduction from the regular terms of tuition. This idea is entirely philanthropic, and without doubt a great deal of good will be accomplished. Application should be made to William K. Ziegfeld, manager, 202 Michigan Boulevard, Chicago, Ill.

The Sawtelle Dramatic company will commence rehearsals at the Depeu Opera House, Peckskill, N. Y., Aug. 22. A new and excellent company has been engaged to support Josie Sawtelle, who will appear in a number of new gowns specially designed for her. The repertoire will include the following, all produced with elaborate scenic effects: The Victorian Cross, The American Beauty, Across the Continent, May Blossom, Little Miss Military, A Wife's Victory, The Midnight Flood, and Lady Lil.

Fanny McIntyre's recent engagement with the Shubert Stock company, Rochester, N. Y., was very successful. She has not closed for next season, and while she will accept combination or stock engagements, she bars two performances a day.

The House on the Marsh, which has not been seen in stock, can now be secured of the author, Mervyn Dallas, for such presentation.

The new Port Gibson, Miss., Opera House will open its season during the week of Sept. 17, a good attraction being wanted for the date. The house has a seating capacity of six hundred, and is modern in appointments. I. R. Davidson is the manager, and he is looking for next season.

John W. World, having disposed of his interests in the farce, Town Topics, is now open to consider offers. He has two strong specialties.

Cole and Johnson, the successful song illustrators in the black farce-comedy, A Trip to Coontown, with new and elaborate scenery, hand-made costumes, and all new printing, will open season Aug. 21. They are booked solid for forty-five weeks. The company will number forty, and is under the management of Edward W. Cook.

Victoria Siddons is considering an offer from Eugene Blair to appear in the part of Anne Widlairs in the production Miss Blair will make next season of A Lady of Quality.

T. Nelson Downs, who is booked indefinitely at the Palace Theatre, London, Eng., is reported as having made a remarkable success, being featured and advertised by the management of the theatre in a most lavish manner. Large electric color changing signs shine on the buses and the giving away of souvenirs stimulates his business. Mr. Downs has appeared before the Prince of Wales a number of times and has made a pronounced hit wherever he has appeared. He has no open time until 1901, and managers desiring to book him in this country should communicate with him at once.

Ed Murphy, formerly of Harrigan's company, teaches every kind of stage dancing at his academy in West Fourth Street.

M. J. Hogan, lessee of the Vandever Opera House, Taylorville, Ill., is looking for strong attraction to open his season the second week in September. He also advertises open time. This town is a one-night stand.

The members of America's Greatest Vaudeville Stars are requested to report at Louisville, Ky., Sept. 1. The season opens on Sept. 3.

Etta Stetson is at liberty for opera or comedy and can be addressed care of this office.

A lecturer having fine stage presence and good voice is wanted for moving pictures. A monologist is preferred, for ten months' engagement, with all expenses guaranteed.

S. L. is looking for a clever singing soubrette to join with him in a new comedy sketch never produced in America.

The Portland Theatre, Portland, Me., has been thoroughly renovated and many other improvements have been made. The house will be run as a first-class combination and repertoire theatre. No burlesque will be booked. It is well conducted, and with a popular management the outlook for the coming season is good. Open time can be procured by managers of first-class attractions.

A splendid opportunity is offered to investors in theatrical property by the placing in the market of Wenger's Theatre, Custom House and Burgundy Streets, New Orleans, La. This house is offered for rent and is a solid two-story brick structure. The agent is W. C. H. Robinson, who can be addressed as noted in advertisement.

Frederick Warde, Mr. and Mrs. Clarence M. Brune, and one or two other members of the Warde company will make their transcontinental tour this season in a private car. Negotiations are now being completed for its equipment. Scenery for the seven plays of Mr. Warde's repertoire will be transported in two sixty-foot baggage cars, which will also accompany the company on its 15,000-mile circuit.

Any theatrical business man who is reliable and thoroughly acquainted with the business can probably make a desirable financial arrangement with "Manufacturer," care of this office.

Watson's Opera House, Lynn, Mass., is now ready for opening. Manager W. R. Watson returned to this city last week well satisfied with the alterations in the house and the prospects for the season. His executive staff includes Charles C. Stumm, manager; C. B. Hanson, treasurer; Thomas Cash, advertising agent; A. L. Vialle, stage-manager; Stewart stage-manager; W. E. Lewis, electrician; John Quinn, master of properties, and a carefully selected force of employees. The season will open Sept. 2 with Guy Brothers' Minstrels.

The dagger that will figure in Robert B. Mantell's romantic production, The Dagger and the Cross, has a jeweled hilt of wrought gold and a blade of the finest tempered steel. Mr. Mantell asked Manager M. W. Hanley last Spring to watch for a suitable dagger, but none was found. One day, however, a package came to the actor from a New England man, a friend of long acquaintance. In it was the dagger which will be used in the play, accompanied by a note saying that the sender had read Joseph Hutton's novel, "The Dagger and the Cross," and hearing that Mr. Mantell was to produce a dramatization of the book, he begged to present the actor with a weapon which had been an heirloom for many years. It is said to be very valuable besides being a curio.

Fanchon Eberhardt, a graduate of the Cincinnati School of Expression, who has appeared with much success in amateur productions, is desirous of securing an engagement in some metropolitan production. She may be addressed in care of THE MIRROR.

Helen Guest, whose excellent work last season in juvenile roles won her much favorable commendation, is open for engagement for the coming season. Communications may be sent in care of THE MIRROR.

Fay Brothers and Hooford, managers of the Lowell Opera House, advertise for a first-class attraction in September and October to open the Lowell Opera House and the Jefferson Theatre, Portland, Me.

THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

McCullum's Stock company, at Cape Cottage Park, Portland, Me., had the banner business of the season last week, with Virginius. This is the twelfth anniversary of Manager McCullum's Summer Stock company, and the first classical play produced. Many that doubted the wisdom of such a departure are now loud in their praise of the mastery with the play was put on. In the part of Virginius Stephen Wright won a triumph. Robert Wayne as Appius Claudius did the next best work. A. H. Stuart as Dentatus added new laurels to the many he has received. Beatrice Ingram as Virginia gave a faultless interpretation of the character. Robert Gaillard gave a clever performance of Iulius. Thomas Reynolds, J. R. Armstrong, James Horn, J. Callahan, George Montserrat, Genevieve Reynolds, and the rest of the cast gave splendid support to the leading characters. Charles Brooker and his assistants received hearty praise for the fine scenic effects.

Stage-manager J. C. Huffman has engaged for the Grand Opera House Stock company, Pittsburgh, James E. Wilson, William G. Beach, Thomas Ross, Robert Ransom, Willis Martin, Joseph Woodburn, Dennis Harris, Frank Hampson, Henrietta Crossman, Lida McMillan, Eleanor Carey, Marion Ballou, and Alice Butler.

A stock company under the management of George Homans opened an engagement at Ocean City, Md., on Aug. 2 with Pink Dominoes as the bill. Tri-weekly performances will be given. In the company are Wright Huntington, Brandon Hurst, Arthur Richardson, Charles Stewart, William Gleeson, Lida McMillan, Florida Kingsley, Josephine Turner, Mary Asquith, Mina Gleeson, and Mrs. T. Benton Leiter.

Helen Byron will be leading woman of the Théâtre Français Stock company, Montreal, next season. Helen Holland also has signed with this company.

Lucius Henderson, Fred Webber, Walter Calligan, Thomas J. McGrane, Frank Nelson, John Hart, Lillian Buckingham, and Lillian Schovelin have signed with the Théâtre Français Stock company.

Henry Shinner has been re-engaged for the Robert Cummings Stock company, Toronto.

H. Percy Meldon has been engaged by Walter S. Baldwin as stage director for the stock company at the Grand Opera House, New Orleans. The season begins on Oct. 1.

J. Henry Kolker was very successful as Napoleon in Madame Sans Gene with the Bellos Stock company, at Elitch's Gardens, Denver, last week.

James L. Seeley will be with the Castle Square Stock company, Boston, again next season.

Lizzie Hudson Collier, it is said, will be leading woman of the Pike Opera House Stock company, Cincinnati, next season.

Nadine Winstan has been engaged for the Castle Square Theatre Stock company, Boston, and will appear first in the production of The Sporting Duchess on Aug. 14.

One of the most notable features of the stock season that has just been closed at the Baker Theatre, Rochester, has been the personal and artistic success achieved by Meta Maynard. Miss Maynard came to Rochester last Winter a stranger in a company largely composed of actors who had already made themselves a host of friends and admirers during a previous stock season. She had to win recognition solely on her merits. Within a very short time there was no member of the company in greater favor with the public or more valuable to the management. Her marked and original talent and her earnest devotion to her art commanded the admiration of all critical theatregoers, her grace and charm made her a popular favorite, while her wardrobe was "the talk of the town." Her first success was won as Miladi in The Three Musketeers, described as an original and powerful creation. Other parts in which she especially shone were Virginia Stockton in Aristocracy, Barbara Hare in East Lynne, Lucille Terrant in The Wife, Louise de la Glacière in A Scrap of Paper, the Countess Zicka in Diplomacy, and in the comedy parts of Mrs. Gibb in Christopher, Jr., and of Louisa Tate in The Mysterious Mr. Bugle. These are but a few of the many and varied roles played by Miss Maynard during the long season, and in not one of them did she fall short of success.

John Craig secured his release from his contract to play this season in The Dairy Farm in order that he might accept a position in the Castle Square Stock company in Boston.

Maude Winter's performance of Esmeralda with the Peak's Island Stock company last week brought forth the warmest praises from the audiences and the local papers. Miss Winter's little sister, Ethel Winter, ten years of age, recently made a decided hit with the same company by her impersonation of the boy in Rosedale.

James Cooper has been engaged for the Meffert Stock company, Louisville.

Sam W. Gumpertz, manager of the Imperial Theatre, St. Louis, Mo., is in the city organizing his company.

Fanny McIntyre is in the city after a successful season with the Shubert Stock company, Rochester.

UNAUTHORIZED AND INACCURATE.

One day last week a New York daily newspaper published what purported to be an account of the arrangement and plot of Becky Sharp, Langdon Mitchell's new play which Mrs. Fiske will produce at the Fifth Avenue Theatre in September. The publication in question was not authentic. It was almost wholly incorrect, both in outline and in detail—the result, probably, of "faking" a guess work description of Mr. Mitchell's piece from Thackeray's novel.

"BIFF" HALL ON THE ROAD.

QUEBEC, P. Q., Aug. 4.—God save the Queen!

Just a few lines to say that I am well and to express the hope that you are the same. Since leaving dear old Chicago last Saturday I have traveled by easy stages to this stronghold of Her Majesty, where T. Atkins is the whole works. After leaving Lake Michigan I passed through the town of White Pigeon, Mich., where "Punch" Wheeler's repertoire company once had a run of some three miles—probably from the vigilantes. I could not see much of the town, as there was a freight car in front of it when we passed.

On the Ohio circuit the chief attractions billed were Cascarots, Uncle Tom's Cabin, Uneeda Biscuit, Richards and Pringle's Minstrels, and Quaker Oats. At Niagara we went against an Elks' street carnival. That Niagara is a great place. As we held hands they took us for a bridal couple, and there was rough house among the hackmen and the men who take your tintypes with the whole falls as a background. For twenty minutes once I did not have to spend a cent—but only once. I'll never hold another man to the grand jury for highway robbery in Chicago. They are mere amateurs alongside of the Niagara defendants.

Say, if they ever put you off at Buffalo, by the way, you just take the 8.30 Olean limited and ride out to the Roycroft Bookshop at East Aurora, N. Y. There you'll find a genius of the name of Elbert Hubbard, who runs a little monthly called the *Philistine*, and he makes the most beautiful books sold anywhere. They are gems, and his print shop and bindery are worth a visit from any part of the world.

When we arrived at Clayton, N. Y., to take the steamer for Montreal, we found a note from May Irwin saying that her launch would be at Ellis Wharf at 11 a.m., and that we were to dine with her on Irwin Island. As I couldn't miss a dinner with May Irwin for \$42.30 net, we were on the dock at 10. Said dock was back of the drug store. (You can bet that if May ever has anything to do with a drug store it's behind the prescription counter.) Miss Irwin's "pal" and "stage-manager," Mrs. Harry Neeler, came over on the launch, along with one of May's big boys, Walter, and a very small and black pickaninny of the name of Robbie, who is described by the comedian as "the plot of the piece."

May Irwin works very hard in the season to entertain her army of worshippers, and she earns her all too brief Summer rest on the beautiful island in the St. Lawrence. Even now she is busy with contracts, a new play, new music, and visions of rehearsals in hot New York on Aug. 15. With her when we arrived was Cissy Loftus. It has never been my pleasure to see her on the stage, but if she is half as good as she is off she is a corker. She is a case of Alice in Wonderland, and the only woman I have ever seen, save one, who could make me wait at the stage door. Cissy and May are a team. If Dan Defoe had ever been shipwrecked on Irwin Island he would have written a farce-comedy instead of "Robinson Crusoe." Miss Loftus has written all of Miss Irwin's music for her new play, Sister Mary.

I heard her play it and May sing it, and it is by all odds the choicest lot of music the comedienne has ever had. One of Stevenson's poems is done into a rockful lullaby that will put 'em to sleep, and there is a "rag" called "The Midnight Serenade" which will set every foot in the house to tapping. If there could be a Loftus-Irwin combination Manager Sire would have to hire race tracks and ball grounds to accommodate the people.

At 12 o'clock noon the members of the Irwin settlement all take a dip in the river. Ever seen May in a bathing suit? When she starts in the man who records the rise and fall of the St. Lawrence quits his job. But she's a great swimmer. Like ivory soap, she floats. And Miss Loftus is a regular duck. Harry Neeler and his charming wife also are at home in the water, and with the two Irwin boys and the Annapolis professor who is coaching Harry Irwin in mathematics you have as good a set of swimmers as you would care to see—to say nothing of the dog, the rare white collie given to Miss Irwin by Jack Lincoln, of Chicago.

After the dip there are high jinks on shore. May spars cleverly with her boys, and then Miss Loftus climbs upon her ample shoulders and does a "brother act," for which Miss Loftus says they "got medals in Paris."

May Irwin is May Irwin either on or off the stage. You know that's high praise. As a hostess, at the head of her own well laden table, with Mrs. Neeler as the enterer, the meat is so seasoned with the hearty Irwin good-humor as to give a dyspeptic an appetite. And her kitchen garden is her pride. She takes you out and picks you handfuls of luscious red raspberries and she pulls up the vegetables to show you that they are not "props."

Miss Loftus is a kodak fiend, and she has some characteristic pictures of Miss Irwin and "the plot of the piece" that would make great three-shoots. I have myself, by the way, a few pictures of the Irwin bathing suit concealed in my camera that will be priceless if they develop all right. However, she has a delightful home and enjoys life in Summer, as she deserves to. Any one who gives so much real pleasure to the people is entitled to a pleasant rest in her vacation time.

Well, I may see you all next week. We go to Saratoga and Boston, and on the way home will stop a couple of days in New York. I didn't expect this pleasure, but a man who has the New York habit cannot get within 200 miles of the town without going there, heat or no heat.

MORRISON MAY TOUR THE GLOBE.

If negotiations that are now under way are consummated Lewis Morrison will start about June 1 on a globe girdling tour that will include Honolulu, Japan, China, the Philippines, Australia, South Africa, and England. The tour will probably last about two years. A company of twenty-two people will be carried, as well as complete scenery and costumes for the plays that will be produced—namely, Faust, The Merchant of Venice, The Master of Ceremonies, Richelieu, and the new play Frederick the Great. The tour will be the most pretentious of its kind ever undertaken. No regularly organized foreign company, carrying its own scenery, has ever traveled Japan and China, it is said. Jules Murry, Mr. Morrison's manager, has had a representative in the Orient for some time, making transportation and other arrangements, and his reports are very favorable to the success of the enterprise. Mr. Morrison is expected in town from San Francisco to-day, and will at once commence preparations for Frederick the Great, which will be his first production in September. Mr. Murry states that the play will be mounted most elaborately, and will have a vast and exceptional merit.

IN SUMMER PLACES.

Mr. and Mrs. Thomas F. Shea are at Ingle-side-on-the-Mountain, Stamford, N. Y.

Palmer Kellogg is again clerk at the Eagle Point Hotel, Clark's Lake, Mich., for the Summer. In September Mr. Kellogg will join W. C. Clarke's The Prince of Egypt.

Lillian Emery is spending the Summer at Atlantic City, where she is entertaining Anna Barth as her guest.

Fanchon Campbell is summering at Old Orchard, Maine. She has signed for the coming season with the Liebler company, and will remain in the country until rehearsals are called.

William Fennessy, manager of Blondell and Fennessy's Katzenjammer Kids, will spend the month of August at Spring Lake, Ky.

Annie Louise Clary Raymond is summering, as is her custom, at Scarborough Beach, Me. She is an enthusiastic wheelwoman and may be seen daily out for a spin on Scarborough's picturesque roads.

Margaret Dale Owen is a guest of Mr. and Mrs. Frank Davis at Sayville, L. I.

Marion Ballou is spending the Summer with her husband, George Paine, at West Harwich, Cape Cod, Mass.

Mr. and Mrs. Campbell Gollan have been camping at Chebacco Lake, Mass., for several weeks and are now at their Summer home near Gloucester. They will remain out of town until the opening of Daniel Frohman's company at the Lyceum Theatre, Mr. Gollan having been engaged for that organization next season.

Charles N. Lum is spending the month of August with friends at Bensonhurst, L. I.

Elma Gillette will spend the rest of the Summer at Long Branch.

Mr. and Mrs. Harrison J. Wolfe (Marie Barringere) are visiting Mr. Wolfe's mother near Cleveland, O.

Mr. and Mrs. Edward Warren (Marguerite Hammond) are spending the months of July and August at their Summer home, "The Pines," Cataumet, Mass.

Mr. and Mrs. James L. Seeley (Jennie Kendrick), of the Castle Square Stock company, Boston, are spending their vacation of four weeks at Asbury Park, N. J. Mrs. E. A. Vossburgh accompanies them.

Mr. and Mrs. Robert Rogers (Louise Mackintosh), are at the Willomere Hotel, Bath Beach.

Mattie Ferguson is visiting friends at Narragansett Pier.

Joseph J. Sullivan and Carrie Webber, who are spending the Summer at Point Pleasant, N. J., with Mr. and Mrs. Harry Webber, made a cycling trip to Lakewood one day last week and were entertained by Manager and Mrs. J. B. Dickson, of the Lakewood Academy of Music.

W. E. Horton writes from Mt. Clemens, Mich.:

"The following is a list of the professionals who have arrived at the Springs during the past week: William Benedict, H. J. Porter, Mike Brannon, Samuel M. Forrest, Ed Anderson.

"Happy Ward was in town a day this week, stopping off on his way to Chicago, where his company begin rehearsals of The Floor Walkers on Aug. 7.

"The departures during the week were Joe Welch and Ada Sothorn, to Buffalo, and Helen Price, to Pittsburg.

"Barlow Brothers' Minstrels played here Aug. 1, giving a good show to a crowded house. Harry Ward, manager of the company, who had been resting here for a week, left with them.

"W. C. Cameron's birthday occurred July 29, and was celebrated in fine style. Mr. Cameron was in Detroit on business that day, and the entire colony went by a special trolley car to bring him home to the doings that were to occur at his house in the evening, and of which he knew nothing. The trolley ride took in all the principal thoroughfares of Detroit. There were refreshments of all kinds on board, and everybody enjoyed themselves. Eddie Garvie was master of ceremonies and August Biewer was steward."

DAVID BELASCO'S PLANS.

David Belasco and his business-manager, R. F. Roeder, returned from Europe last Wednesday on the *Toutonic*. While abroad Mr. Belasco made arrangements for Mrs. Leslie Carter's engagement in Zaza at the Garrick Theatre, London, next April, and also for her appearance in the play in Paris during the exposition.

Mr. Belasco secured two new plays by Berton, one of the authors of Zaza, one of which contains a part well suited to Mrs. Carter, and in which she will appear here in the Autumn of 1900. The other play Mr. Belasco intends to present later in the season with an altogether separate and new company.

From Richepin, of the French Academy, Mr. Belasco secured the American rights of a play now being written especially for Mrs. Carter. It will require a very elaborate production, and the date of its performance cannot yet be definitely stated.

Mr. Belasco has completed a farce, entitled Naughty Anthony, which he will probably produce this season. He is now inspecting the plans for his new theatre that is to be finished, it is said, and opened to the public within a year.

THE SOUTHERN RAILWAY.

The Southern Railway has great facilities for handling theatrical business the coming season. Its system embraces over 6,000 miles of rail, and covers all the Southern States.

The Southern Railway has always been liberal in its dealings with the theatrical profession, and has given the best possible rates. Ninety per cent. of the theatrical traffic South goes over its lines.

Alexander Thweatt, the Eastern passenger agent, has contracted with more than sixty companies for the coming season, and this shows that the Southern Railway's policy of the best service and the lowest rates is appreciated.

GERDA WISMER MARRIED.

Gerda Wismer, formerly a member of Augustin Daly's company, and this season under engagement to Daniel Frohman, was married last week to William Hofmann, leader of Walter Damrosch's Symphony orchestra.

GOSSIP OF THE TOWN



Above is a picture of that jolly comedian, Robert Rogers, in one of his stock successes, Judge Knox in The Charity Ball. Mr. Rogers is familiarly known as "Rox," and is over six feet tall. He has been before the public about fifteen years and will be seen this season, with his charming wife, Louise Mackintosh, in Sydney Rosenthal's successful comedy, The Purple Lady.

Beatrice Goldie is singing O Mamoua Sun in The Geisha at Midland Beach with pronounced success.

James B. Camp, the Louisville manager, is in town for a few weeks.

Harry Dodd, who gives alone an entire evening's entertainment of singing and comedy, is making a tour of the mountain resorts. He will return in time to rehearse his burlesques, Rob-Ber Roy and The Prisoner of Sunday, that go on the road next season.

Henry Bedford, the English actor who played here last season in A Grip of Steel, will produce a new melodrama written by himself and entitled Gipsy Jack in England shortly.

George Lockwood, who was at the Dearborn Theatre, Chicago, the latter part of last season, was wounded in the hand by the fin of a black bass while fishing recently at Macatawa, Mich., and narrowly escaped blood poisoning. He is rapidly recovering and will be able to join the Under the Dome company for rehearsals on Aug. 17.

Madame Doty, once a favorite prima donna of Colonel Mapleson's Italian Opera company, is now a resident of this city.

Blanche Chapman has been ill with pneumonia and has cancelled her California contract.

Mrs. Henry Bagge (Leona Lake) was taken on Saturday to the New York Hospital, where she will undergo a surgical operation.

Sadie Martinot, it is reported, is considering an offer to star in Sapho.

It is said that Myra Brooks is to marry a non-professional and retire from the stage.

Frank A. Lathrop, manager of the New Coliseum, Bloomington, Ill., and Addie Gray, a non-professional, of St. Paul, were married in Chicago on Aug. 1.

George C. Tyler, of the Liebler Company, returned from Europe on the *Campania* on Saturday.

Frank Orr has leased the Rosedale Opera House, Chambersburg, Pa., for the coming season. Mr. Orr has been the correspondent of THE MIRROR at Chambersburg.

Greenburg and Jacobs have secured for presentation by their company, styled the Merry-makers, this season The Sultan's Daughter, The Jewess, The Beautiful Slave, A Bachelor Housekeeper, The Plunger, Two Wives, Tom Sawyer, East Lynne, The Lady of Lyons, and The Maid of Havana.

The Robert B. Mantell company will assemble for rehearsals of The Dagger and the Cross at the Hotel Devonshire, Asbury Park, on Aug. 21.

William H. Post has succeeded Alfred Klein as Pozzo in De Wolf Hopper's London production of El Capitán.

Manager Fred G. Weis, of the Grand Opera House, Galveston, Texas, after spending two months in New York, booking attractions, left for Galveston on Saturday.

Harrison J. Wolfe, who is summering at West End, Youngstown, O., will return to New York Aug. 15, to begin rehearsals of his company. His repertoire will include Don Cesar de Bazan, The Corsican Brothers, David Garrick, and Hamlet.

Jessie Bonstelle has resigned from A Soldier of the Empire.

William L. Malley, for the past two years manager of Edwin Mayo in Puddin'head Wilson, will produce in October a new play, entitled Toll Gate Inn, by Langdon Mitchell. The action takes place near Bennington, Vt. in the colonial days.

William F. Connor arrived from Europe on the *Campania* Saturday.

William Burriss achieved a notable success last week in Sam Bernard's part in The Man in the Moon. Mr. Burriss will be with The Children of the Ghetto next season.

Thall and Kennedy have arranged to star Arthur Donaldson in a new Swedish comic opera next season. Mr. Donaldson has had several of the latest songs translated into the Swedish language and will introduce them in his specialty in Yon Yonson.

Major Nat Burbank, managing editor and dramatic critic of the New Orleans *Picayune*, is in the city, greeting numbers of friends.

William Gill and George Tatten Smith have nearly completed their third act comedy, The Great I Am. A well-known star is negotiating for the piece. After reading the scenario he expressed great satisfaction and will probably secure it.

Mary Shaw arrived from New York from England on the *Campania* last Saturday morning.

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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The law as to copyright has gradually grown more stringent—witness the amend-
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it reaches the form that will permanently
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that his hands create or his business
acumen gathers is absolute, so ought his
right to the property that his literary or
dramatic genius evolves to be permanent
and easily defensible.

It is difficult to conceive in this age why
that spirit of "protection" to authors that
was crystallized in the ancient copyright
statute that has so long stood with little
modification should have been enacted in
its original form, or on what theory of
morals it was enacted. It gave an author
the "right" to enjoy his own literary prop-
erty for a term of years, at the expiration
of which the public—and particularly pi-
ratical publishers—might enjoy it as com-
mon property. There is no more right in
the confiscation of a book or a play by a
generation that comes after the expiration
of a copyright term than there would be in
the confiscation by a new generation of the
real estate or other personal property of the
individual. As the copyright law stands to-
day a creator of literary or dramatic prop-
erty may, during his lifetime, see others ap-
propriate the work of his genius and enjoy
its proceeds under legal countenance.

A movement has been started to make
permanent all literary property rights—and
by inference all dramatic property rights—
and it should succeed. The fact that a
Congress years ago legalized literary theft
by placing a period upon property right af-
fords no excuse for a Congress of these
times to honor the evil precedent and con-
tinue an unjust law. A petition is now in
circulation to be sent to Washington, ask-
ing for the repeal of the present copyright
law and the enactment of a statute that
shall permanently guaranty the rights that
so long have been limited. Every author—
every dramatist—should sign this petition
or make one on his own behalf to the same
end. There is no argument that can to-day
be brought against a measure that will re-
spect the right of every person to forever
enjoy the product of his brain, whereas
every argument that has to do with right
and equity squares with such a proposition.

JULES CLARETIE, the French author, was
recently amazed to find that a cheap edition
of Hamlet was being hawked about the
streets of Paris by those sellers that make a
living of disposing of patriotic novels, nar-
ratives pro and con in re DREYFUS, and
other literature of the moment. M. CLARE-
TIE was newly amazed to find that the copy
of Hamlet bought by him from one of the
hawkers was marked "twentieth thou-
sand." Here is another nut for the oracles
that confine SHAKESPEARE to the obsolete to
crack.

CHURCH AND STAGE IN SUMMER.

THERE are certain Summer parallels be-
tween church and stage, the union of which
in specific particulars has often been
mooted. It never has been accomplished,
except in incidents of life that relate to the
purely secular and extrinsic rather than to
the religious on the one hand and generally
mutual enjoyment on the other hand.

In England there is an informal alliance
between the national church, which desires
to increase its communication, and such
players as may find spiritual profit and
social pleasure therein, and it results in
good to both as both participate. In this
country, and particularly in this city, there
is the newly-formed Actors' Church Al-
liance, which on the church side includes as
president and participants and well wishers
a Bishop of the aristocratic Episcopal
Church and preachers of a multitude of de-
nominations, Catholic, Jewish and Evan-
gelistic. Much is hoped for this society,
and its plans are worthy and practical.

But as to the Summer parallels: For the
most part the regular churches and the reg-
ular theatres close their doors in the Sum-
mer. Their edifices and auditoriums gen-
erally undergo a renewing and a brighten-
ing in the interval. They close, however,
because their supporters and patrons—or a
great majority of them—go elsewhere than
to the church or the theatre during the
heated period, for obvious reasons. Yet
church and theatre both cater in an indi-
vidual way to the masses that remain in
town from necessity. On half a dozen
churches of one denomination in New York,
for instance—churches that are related geo-
graphically as well as through singularity of
creed—notice are posted telling that ser-
vices are held in them in turn each week
throughout the Summer, their pastors tak-
ing turns at service, and in the happy inter-
vals between services no doubt enjoying
themselves at the resorts where the well-to-
do of their congregations amuse themselves
and recreate. And the clergy of several
other denominations observe the same con-
venient habit during the Summer. For the
poor and unable, the casual and curious,
there are the tents here and there in the
city in which the gospel is preached by the
earnest wayfaring clergy, assisted, no
doubt, from time to time by the regular
preachers, who, knowing that the devil
against whom they regularly declare never
takes a vacation, come in occasionally and
lend of their new vigor acquired by rest
in pleasing places.

The theatres do not, of course, form a
periodical Summer circuit like these
churches, but many of them entertain on
their roofs—an institution the proposed
imitation of which by one New York
clergyman was noted by THE MIRROR
recently—and so they, like the churches,
strive in hot weather to serve their
original purposes. But while the clergy,
as a rule, enjoy the Summer free from
steadily exacting duty—of course it is
well for them to win new strength and give
their minds freedom that they may ap-
proach their onerous duties in the Autumn
refreshed—the actors, after very brief res-
pite from the grind of their regular voca-
tion, are forced to come into the cities at
the worst time of the year to rehearse their
parts in new plays for a new season. Per-
haps the more original and ambitious of the
clergy themselves rehearse for new victories
when they shall re-enter their pulpits, but
as a class of public teachers they do not, it
is safe to say. Yet they will come back
newly effective in their work and with new
ideas, because of their rest in new environ-
ments, as the actors will come back to the
public newly effective because they are to
make new appeals by teaching old lessons
in new parts. Both institutions—the church
and the theatre—occupy great places in the
economy of civilization. They are less an-
tagonistic than they used to be, and they
agree in at least one thing—that it is im-
possible to fully carry on their character-
istic work in the heat of Summer.

Owing to its very heavy advertising pat-
ronage, THE MIRROR this week is forced to
enlarge by the addition of four pages in
order that none of its many interesting fea-
tures shall be dropped or curtailed. The
extraordinary pressure this week is unprece-
dented at this time of the year, and it be-
speaks the phenomenal activity of the busi-
ness side of the theatre.

A CLEVER comic opera comedian, who re-
cently exploited in London, confesses to a
newspaper in that town that he likes Brit-
ish audiences. English actors have often
confessed that they like American audi-
ences. Thus the matter is reciprocal, and
it is not even necessary to state to an
amused public that players of any sort
really like audiences wherever they are for-
tunate enough to meet them.

PERSONAL.



VANBRUGH.—Violet Vanbrugh will as-
sume the role in the new Drury Lane melo-
drama that was at first allotted to Ada Re-
han. Upon the death of Augustin Daly Miss
Rehan resigned the part, and Miss Van-
brugh, who added much to her popularity last
season by her capital acting in The Gay Lord
Quex, was chosen to fill the vacant place.

CLARGES.—Verner Clarges was one of the
sufferers from the mysterious food poisoning
at the Inns of Court Hotel, London. Mr.
Clarges left the hotel the day after he was
taken ill, and was removed to the country,
where under good care he has almost recov-
ered. He remains out of town until Aug. 10,
when he sails for this country.

LOFTUS.—Cissie Loftus is enjoying her va-
cation at May Irwin's Summer home in the
Thousand Islands. She has gained several
pounds, and is said to be the picture of health.

BARNES.—J. H. Barnes, the English actor
who was long popular in this country, recent-
ly had a scholarly article in the London Stage
on "Stage Traditions: Their Relation to the
Meanings of Shakespeare." The essay dis-
closed a close study of Shakespeare's mean-
ings in passages of the great plays that often
are involved in controversy.

ZEHRUNG.—F. C. Zehring, manager of the
Oliver and Funke theatres, Lincoln, Neb., re-
turned to this city on Friday after a short so-
journ at Atlantic City. Mr. Zehring has com-
pleted his bookings and will leave for Lincoln
this week.

BLOCK.—Sheridan Block has been engaged
as a leading member of Richard Mansfield's
company for the coming season.

CARSTARPHEN.—Frank E. Carstarphen,
some time representative of THE MIRROR at
Denver, Col., and now one of the chief exec-
utives of the Manhattan Beach Theatre in that
city, is in New York on important business
connected with his enterprise.

GIFFORD.—Electa Gifford, a soprano well
known in the West, where she appeared with
the Chicago Orchestra, has been engaged as
prima donna in the Royal Grand Opera at
Amsterdam.

VAYNICH.—Mrs. E. L. Vaynich, who wrote
"The Gadfly," as well as the dramatization
of that Stuart Robson will produce next
season, arrived in town on Aug. 2 to superin-
tend the rehearsals of the play. These will
begin on Aug. 20, and the production will oc-
cur at Wallack's Theatre on Sept. 18.

JOHNSON.—Selene Johnson, who next
season is to be W. H. Crane's leading lady, has
been especially engaged for two weeks during
this month at Manhattan Beach, Denver, Col.
She will appear there in the leading female
roles of The Prisoner of Zenda and The But-
terflies.

REVELL.—Hamilton Revell will have the
leading male role in Olga Nethersole's pro-
duction of Clyde Fitch's Sapho.

JOHNSON.—Orin Johnson will be leading
man of Maude Adams' company for the com-
ing season, succeeding Robert Edeson, who
has retired from the stage.

SKINNER.—Otis Skinner will star in The
Liars the coming season.

RUSSELL.—Annie Russell will open the sea-
son of the Lyceum Theatre on Sept. 7, pre-
sented by Jerome K. Jerome's new comedy, Miss
Hobbs. During the engagement a new play
by Sydney Grundy and the dramatization of
Max Pemberton's "Kronstadt," also, may be
produced. Charles Richman will be Miss
Russell's leading man.

ALLEN.—Viola Allen, with her mother, will
sail for this city on the New York on Aug. 12.

GRANGER.—Willis Granger will make his
first appearance as Hamlet at the Auditorium
Theatre, Kansas City, early in the Autumn.

KENDAL.—Mrs. Kendal celebrated on July
29 the thirty-fourth anniversary of her first
appearance on the stage.

BANCROFT.—Sir Squire and Lady Bancroft
have left London for a few weeks' visit to
Switzerland.

MENDES.—Catulle Mendes, the French lit-
érateur, will deliver a series of lectures in this
country in the Autumn.

ZANGWILL.—Israel Zangwill arrived from
Europe on the Campania on Saturday to as-
sist in the production of his play, The Chil-
dren of the Ghetto, by the Liebler Company.
Mr. Zangwill will be the guest of James A.

Herne at Southampton, L. I., for a few days.
After the production of the play he will return
to England.

BUCKLEY.—May Buckley will have a promi-
nent part in San Toy, the new musical comedy
to be produced at Daly's Theatre, London,
Sept. 28.

AN OLD CRITIQUE.

A friend of THE MIRROR in Boston lately
unearthed a copy of the Boston Carpet Bag,
dated Jan. 1, 1853, and in its theatrical column
discovered the criticism, printed below, of a
performance of Uncle Tom's Cabin at the Bos-
ton Museum. The article is of interest since it
contains the names of several famous players
of the time and a contemporaneous opinion of
their work:

UNCLE TOM.—This venerable individual has
nightly appeared before a Boston audience for six
months, at the Boston Museum, and the
same interest is manifested in the old gentleman
as at the commencement of his career. The popu-
larity of this play is owing mainly to the ad-
mirable manner in which the characters are sus-
tained by the Museum company. Mr. Whitman's
performance of Uncle Tom is one of the best de-
monstrations of character we ever saw; Keach, as
George Harris, is perfect, as he is in all he un-
dertakes; Warren as the Yankee observer of men
and things in general and everything else in par-
ticular, is excessively comic, in nothing more so;
Miss Gazinski, as Topsy, is the best piece of little
diablerie we ever saw on the stage; Madame
Radinski, as the wife of St. Clair, is a splendid
impersonation of the idea of the book—that of
a lady, elegant and accomplished, but enervated
by indulgence and a life of indolence; Mrs. Tho-
man, as Aunt Vermont, with her constant at-
tendants, the reticule and knitting work, and
her prescription, is excellent. Altogether we find
nothing to censure in the acting. There is much
excellent scenery in the play, from the hand of
Lehr, among which we may mention a moonlight
scene upon the Mississippi, represented by a
panorama, which surpasses anything we ever
looked upon in its scenic effect. The gleaming
of the moon upon the rippling waves is most ad-
mirably represented.

A DESERVED TRIBUTE.

Nashville American.

No brighter, or cleverer, or more graceful
writer is before the public to-day than THE
DRAMATIC MIRROR's Matinee Girl. Her
weekly letters are replete with just the sort
of matter that makes the journalistic world go
round these days, and beneath the crust of de-
licious, effervescent gossip there is always a
subtle thought or two that is wholesome and
satisfying.

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nard.

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JEAN MARIE. By André Theuriot; adapted by
Alice Lawrence.

MR. PLASTER OF PARIS. By E. H. Macoy, Jr.
MRS. B. O'SHAUGHNESSY (WASH LADY). By
Edith Ellis Baker.

THE SCEPTRE OF STEEL. By Emanuel C. Hed-
mond.

THE TEMPEST. By William Shakespeare;
edited by William J. Rolfe.

QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous,
impertinent or irrelevant queries. No private addresses
furnished. Letters addressed to members of the profession
in care of THE MIRROR will be forwarded.)

TWO MUSIC LOVERS, New York City: Yes.

READER, Philadelphia: May Brooklyn died at
San Francisco on Feb. 15, 1894.

H. K. Rochester: Mary Anderson was married to
Antonio Ferdinand de Navarro in London,
England, July 17, 1890.

READER, Kansas City, Mo.: Louis Blum, 1180
Broadway, New York, can supply you with the
photograph you desire.

GEORGE BELL, Elberon, N. J.: Heinrich Cor-
ried is the manager of the Irving Place Theatre.
Performances in German are given also at the
Germania Theatre, managed by Gustave Amberg.

H. C. Short Beach, Conn.: The value of an old
programme hardly may be estimated, depending
chiefly upon how much a purchaser wants it.
You might advertise for offers.

R. H. San Diego, Cal.: Evans and Hoey made
their last appearance together in A Parlor Match
at the Harlem Opera House, New York city, on
April 28, 1894.

J. PORTER, Los Angeles, Cal.: Yes. One of the
Rappo Sisters married one of the Hegelmans,
aerialists, and the other married Sadi Alfara, the
Russian equilibrist.

J. A. B., New York: It would be well for you
to engage a reliable manager who has been over
the ground before. The chances are that you
would lose money unless you have some one who
knows the business.

PERCY CROMWELL, Colfax, Wash.: Ada Rehan
is a native of Ireland. While it was generally
supposed at the time of the World's Fair that
she had posed for the silver statue it has since
been stated positively that she did not.

K. G. H., Fort Scott, Kan.: The tragedy of
Claudian was written for Wilson Barrett by
Henry Herman and W. G. Wills. It was pre-
sented for the first time at the Princess Theatre,
London, on Dec. 6, 1883.

H. S. W., Boston, Mass.: The Sorrows of Sa-
tan was first produced at the Shaftesbury The-
atre, London, on Jan. 9, 1897. Lewis Waller
played the leading role. This part was taken by
John E. Keller in the production of the play
at the Broadway Theatre, in this city.

R. G., Philadelphia:—A person with no expe-
rience as an actor would have considerable diffi-
culty in securing even a small part in any of
the productions of the stars you mention. Good
material, however, is always needed in the dram-
atic profession as it is in every business or call-
ing. The safest and, in many respects, the most
satisfactory road to the stage is by way of the
dramatic school; the other path begins in the
"supers" room, leads through many difficulties,
and is altogether a wearisome trail to follow.

It is by no means to be despised, however, since
the majority of the actors now famous entered
the profession by that humble way. Applica-
tions for all positions should be made to the
managers of companies; never to the stars.

THE USHER.



It is curious to observe the gradual evolution of adaptations into original plays, through the medium of the billboards.

It was not so very long ago that Mr. Gillette's works from foreign sources used to be managerially announced without reference to the foreign authors. But nowadays managers are less bold and the process of annexation is more gradual.

Take Mr. Belasco's adaptation of Zaza, for example. Last season the French authors received credit, but now Berton and Simon's names have been dropped. At least, the placard announcing the revival of the play at the Garrick Theatre refers merely to "David Belasco's Great Play."

Often, we know, failure to observe the ethics in cases of this sort is due to the carelessness or the stupidity of those entrusted with the minor details of managing an attraction; but the fact remains that honesty and justice demand respect for the rights of authors, whether foreign or native, originators or adapters.

William Winter's poem, dedicated to the memory of Augustin Daly, breathes the spirit of sorrow and devotion, besides revealing throughout the exquisitely artistic finish for which his muse is famous.

Four of the twenty-four verses relate to contemporary conditions, describing the characteristics of this stage era of speculation and vulgarity. They run thus:

Far, and lessening in the distance, dies the music of the Past;
In our ears a note discordant vibrates like an angry blast;

On our eyes the Future rushes, blatant, acrid, fraught with strife,
Arrogant with tinsel'd youth and teeming with the flux of life.

Naught avails to stem the tumult—vulgar aims and commonplace,
Greed and vice and dross and folly, frenzied in the frantic race.

Naught avails, and we that linger, sick at heart and old and grim,
Can but pray to leave this rabble, loving Art and following him.

The Rev. Dr. Gunsaulus has been recommending the dramatizing of the Bible, or, at least, such portions as lend themselves to tragic and pictorial treatment. And of course this suggestion has set other clergymen a-talking, and the Sunday supplements have helped to fill their slushy columns thereby.

Bible stories have been used by the dramatist time out of mind. There is nothing either novel or startling in Doctor Gunsaulus' idea. Samson, Cain, Joseph, Saul, and many other Scriptural characters have furnished material for the stage.

In very recent years the Italian play, entitled Christ Before the Feast of Purim, with Judas Iscariot as the central role, has been acted successfully. Joseph Kainz and Agnes Sorma have appeared as John the Baptist and Salome in Sudermann's Johannes in Germany, where also there has been presented a strong play on the subject of Herodias. Sarah Bernhardt has acted both Salome and Mary Magdalene.

While in America the Scriptural drama has never flourished—for many obvious reasons—it has long been a recurring feature of the European stage.

The London Stage quotes some remarks from this column on the subject of the exaggerations of alleged American successes in London, with the comment that they "are commendable and worthy of notice, not only by reason of the honest expressions they contain, but also for the common-sense view they take of the question of American enterprise in England."

Members of the late Daly company were displeased with the sale of the theatre and the failure of the executors to make any provision for their future employment; but the report that any of them seriously contemplated law suits was wholly without foundation.

The death of Mr. Daly ended the contracts of all his actors, as they contained no provision by which his heirs were bound to fulfill them.

The complete disruption of the Daly interests fell rather hard upon the minor members of the organization, as just after the manager's death they were advised by the representatives of the executors to wait before seeking engage-

ments elsewhere, as in all probability their services would be required. When the decision to sell was made all these people were left idle.

THE PASSING OF AN OLD ACTOR.

Joseph Alfred Smith, the oldest member of the interesting group of players at the Edwin Forrest Home, is dead. For several months he suffered extremely with gastritis, passing sleepless nights and days of uninterrupted pain; yet through it all he bore himself so bravely that even those who knew him best scarce realized the serious nature of his malady. With the weight of eighty-six years upon his shoulders he retained the graceful bearing and carriage of his younger days, and his heart, unembittered by the sorrows of old age, was ever filled with love for all humanity.

Among the residents at "Springbrook" Mr. Smith was honored as the oldest guest of the home, and was well beloved because of his genial disposition and unflinching kindness. These characteristic qualities endured until the last, and in the memories of his friends the gentle old man's face will never appear without its smile, nor will there be recalled, by those who watched at his bedside, a single word of complaint.

The end came on Tuesday, the first of August, and the aged actor bade farewell to his comrades in the room that he had occupied for well nigh sixteen years. He died as he had lived, a devout believer in the Roman Catholic faith.

The story of Mr. Smith's career was printed in last week's MIRROR, in the form of an interview that was a part of the third article on the Edwin Forrest Home. The old player related his experiences frankly and with the manner of one who tells all, yet he modestly refrained from dwelling upon his successes, and he passed over his greatest triumphs with but a word or two of remark.

In the half century of his stage life Mr. Smith played important parts in support of the most renowned actors and actresses that the American theatre has known. His Sir Benjamin Backbite, in A School for Scandal, and his Sir Frederick Blount, in Money, were very highly considered by the critics of his time, and the veteran theatregoers of New York and Boston can recall many another role in which he excelled all other American players of the period. He belonged to the school of stock company actors that has but few representatives left either here or abroad. With the passing of each of these old-time players certain traditions die, and stage art, being more than any other art dependent upon instruction by word of mouth and personal example, loses entirely the results of generations of experience. Mr. Smith was one of these ties between the old and the new in the drama, and by his death not only does the profession lose one of its most venerable and respected members, but the art of the stage is robbed of many a traditional bit of business that was remembered, perhaps, by no other man than him.

In character Mr. Smith was all that the one word, gentleman, conveys. He was born of excellent family in Philadelphia, and was reared in the strict manner that obtained there in the early years of the century. Throughout his long life he was as courteous and chivalrous toward his fellow men as he was true to his religion. He brought smiles to many a grief-drooped lip in his public career; in private he cheered many a sorrowing heart by his kindly words and generous deeds, and it is pleasant to know that in return he enjoyed a happy epilogue of life, guarded by the hospitable walls of the Forrest Home and surrounded by the ones he loved when they and he were young.

METROPOLITAN OPENINGS.

Academy of Music, Aug. 31, with Andrew Mack in The Last of the Mohicans.

Americana, Oct. 2, with the Castle Square Opera company in Die Meistersinger.

Bijou, Sept. 4, with In Paradise.

Broadway, Oct. 2, with The Ghetto.

Daly's, in September, with E. H. Sothorn in The King's Musketeer.

Empire, Aug. 28, with His Excellency the Governor.

Fourteenth Street, Aug. 28, with A Young Wife.

Fifth Avenue, in September, with Mrs. Fiske in Becky Sharp.

Garden, in September, with James K. Hackett in Rupert of Hentzau.

Garrick, Sept. 25, with Mrs. Leslie Carter in Zaza.

Grand Opera House, on Sept. 2, with The King of the Opium Ring.

Harlem Opera House, on Sept. 18, with Julia Marlowe in Collette.

Herald Square, on Sept. 18, with Henry Miller in The Only Way.

Knickerbocker, on Sept. 18, with Francis Wilson.

Lyceum, on Sept. 7, with Annie Russell in Mr. Hobbs.

Lyric, on Sept. 2, with The Girl from Maxim's.

Madison Square, on Sept. 2, with Why Smith Left Home.

Manhattan, on Sept. 2, with A Stranger in a Strange Land.

Murray Hill, on Sept. 25, with the Henry V. Donnelly Stock company.

Star, on Aug. 28, with A Soldier of the Empire.

Victoria, on Sept. 18, with the Rogers Brothers in Wall Street.

Wallack's, on Aug. 28, with A Little Ray of Sunshine.

Weber and Fields', in September, with The Whirligig.

AS YOU LIKE IT AT LARCHMONT.

An out door performance of As You Like It will be given for charity on the grounds of the Larchmont Yacht Club on Aug. 24. Rose Coghlan will be the Rosalind and Joseph Haworth the Orlando. Among the others in the cast will be Helen Keating, John T. Sullivan, and J. H. Gilmore, who will act as stage-manager. The production will be seated on a stage, and the audience will be seated on the lawn. The production is being painted by L. G. Hunt.

LOUIE FREEAR BRINGS SUIT.

Louie Freear has brought suit against the management of the New York Theatre for five weeks' salary at \$150 a week, as well as guarantee money deposited in London. The suit is the outgrowth of Miss Freear's refusal to sing on the roof-garden of the New York and withdrawal from the cast of The Man in the Moon.

THE "PALMY DAYS" AND THE PRESENT.

Always making due allowance for the softening touch of time and for those days in the past which present themselves to our memory through the gathering mists of years, when all things seemed brighter and better than they do now, is there not a deal of nonsense talked about the "palmy days of the drama?"

I refer more especially to the plays and players of the early days of the present century. The days of Forrest, Macready, the elder Booth, the Keans, father and son, and among women, Ellen Tree, Miss Glynn, Mrs. Waller, and a host of others.

I have no doubt these were all men and women of more than usual dramatic ability, but also, I greatly doubt if there were "giants in those days," any more than there are now.

And I greatly doubt if they or their methods, or the plays in which they made their great successes would be accepted to-day.

Most, if not all, the plays in which the actors and actresses of the period I refer to achieved their greatest triumphs were five-act tragedies, each act consisting of from three to five scenes, thus making an average of sixteen scenes, and all this unredeemed by the lightest touch of comedy; but, on the contrary, the whole piece filled with scenes of deep, unutterable gloom.

And this provided an evening's "entertainment!"

When one takes into account the strong sense of humor inherent in the American nature, it is pretty safe to say if any one of those gloomy old tragedies were to be presented to-day, with every word of the text seriously spoken and every bit of stage business as set down faithfully reproduced and the piece dressed exactly as it was on its original production, it would be received with shouts of laughter.

And in all probability it would achieve as great a laughing success, and through this means secure as long a run as ever did one of Gilbert and Sullivan's comic operas.

Take—merely by way of illustration—that fine old tragedy of The Jewess, a really grand old piece, and a vehicle for magnificent pagantry, stately stage effects and marches and processions that many of our modern stage directors might study with profit.

But the piece is steeped from beginning to end in deep, unutterable, unredeemed gloom. The whole culminating in a "dummy" of the heroine being cast into a pot of boiling oil, and there cooking in sight of the audience.

Or, take—as another example—the tragedy of The Apostate, played even in our day by Edwin Booth. A piece which calls for a cast of a dozen men and but one woman, the unfortunate Florida.

Florida! Who persists through the whole five acts and innumerable scenes in precipitating herself into every assembly of the dozen men above mentioned, never waiting for even the form of an invitation, and invariably making either entrance or exit with a shriek and a rush, and sometimes both.

And the whole piece immersed in inky gloom. Where could be found an audience which would sit through such an evening's entertainment, unless it would be to "guy" it?

And small blame to them!

Surely our modern pieces and methods and acting are all better than these. To be sure our stage is often over-filled with furniture and over-laid with bric-a-brac, and both in the decoration of our stage drawing-rooms as in our stage beauties, there is too strong a tendency to what Thackeray called "splendaciousness."

And in both our plays and our acting we possibly lean too much toward great realism; but is not too much realism better than too little?

Fancy what would happen to an actor nowadays, who seriously "took the corner right," and taking his audience into his confidence to the entire exclusion of the persons on the stage were to remark, "I must dissemble." Or, to an actress, who, suffering under great stress of domestic affliction involving many complications, were to seize upon her unoffending infant of two or three years old, and holding it aloft in a most uncomfortable attitude, were to exclaim: "A wretched mother, seeking the father of her child, has nature's passport through the world!" and rush off the stage.

Is there any very great likelihood that she would be permitted to return to that stage that same evening?

And while it is possibly to be conceded that our leading actresses are too much given to wrapping themselves in portieres in moments of great mental anguish, and the fascinating leading man is too greatly addicted to the supporting-himself-by-the-mantel-piece habit and various other little eccentricities of manner with which we are all—alas!—too well acquainted, it must be conceded that our present methods lean toward the natural manner rather than the artificial.

And in that fact alone is there great cause for accepting those methods with satisfaction, and for not crying up those methods of the past, which, while they were adapted to the manners of the period in which they lived, would not be accepted now.

ROSE EYTINGE.

SAID TO THE MIRROR.

J. BRUCE WOLFE, South Bend, Ind.: "Kindly deny the report that H. G. Sommers is to be connected with the Oliver Opera House here."

ETHEL VINCENT: "I am in no way connected with the Robinson Opera company."

FRED NOSS: "The Nosses have been reported as having signed with His Better Half and also with The Gay Metropolis. We have not signed with either of these attractions, and will let THE MIRROR know in due time when we settle our plans for next season."

FRANK ALLEN: "It has been erroneously stated that Allen's New York Theatre company is pirating Forgiveness, My Partner, and The Phoenix. I wish to affirm that I pirate no plays, my week's repertoire consisting of Ten Nights in a Bar-room, True Irish Hearts, East Lynne, The Fatal Wedding, After Twenty Years, and The Two Orphans, by permission of Samuel French."

OWEN DAVIS: "I should like to inform out of town managers that Gus Hill has obtained from me the exclusive right to present my melodrama, Through the Breakers. I have been informed that a repertoire company now playing in the neighborhood of Winnipeg is acting a garbled version of the play and is advertising with paper, presumably 'picked up' after Mr. Hill's Chicago engagement. I feel that no reputable local manager would knowingly do me the injury of permitting the performance of the unauthorized version in his theatre, and hereafter I intend to take legal proceedings against any one who infringes upon my rights."

PROFESSIONAL DOINGS.



The above picture is a striking likeness of Orr S. Cash, a very promising young actor. He is tall and dark, and possesses a most effective speaking voice. Mr. Cash has received his training in first-class stock companies and last Spring had an important part in a Broadway production. He has played chiefly heavy roles, which he prefers. Last season Mr. Cash made a big hit in An Unequal Match, as the country doctor, Botcherby. The critics were warm in his praise. Besides his ability as an actor, Mr. Cash is a gifted pianist, playing to a remarkable extent by ear. He also possesses a cultivated baritone voice. In all his work he is artistic and each part he plays bears a thoroughly individual stamp. Mr. Cash is a Californian, and like most Westerners a lover of horses. He is interested in the largest horse ranch in Montana.

Elanore Brodway and C. Blanche Rice have returned to town, having spent the Summer in Atlantic City.

Walter Jones returned to the cast of The Man in the Moon at the New York Theatre on Wednesday evening.

Jane Holly and Orr S. Cash have returned from "Bennett Homestead" on Lake Erie, where they have been spending the summer.

Yvonne de Treville, Cecile Hardy, Joseph F. Sheehan and Musical Director Liesegang, of the Castle Square Opera company, have gone to Bayreuth to hear a performance of Die Meistersinger, in which opera all of them are to appear at the American Theatre in October.

The Henry Jewett Dramatic company has recently been organized and incorporated under the State laws of Virginia for the purpose of presenting a dramatic version of James Lane Allen's popular novel, The Choir Invisible. The dramatization is the work of Frances Hastings Jewett, and it is said that the play follows the book closely. The chief role, John Gray, will be played by Henry Jewett.

Sadie Minn has been visiting her mother in Chicago and is now in Boston, where she will remain until rehearsals for A Temperance Town begin. She has been engaged to appear in that play next season.

While in England Franklin H. Sargent secured the privilege of presenting Mrs. Craigie's new romantic drama, Osmond and Ursyne, in this country and he will produce the play, with a professional cast, at a matinee in November. Mr. Sargent also obtained a number of plays to be produced by the students of the American Academy of the Dramatic Arts during the season.

Patricia Vernon is preparing to star on the Pacific Coast this season in a repertoire of classic, romantic and society plays.

Through an error it was reported last week that Constance Neville has signed for next season with the Coon Hollow company. The name should have been Madge Neville.

Professor Dare has been engaged by Wagenhals and Kemper to rehearse the country dance in their coming revival of The Winter's Tale. This dance was a feature of Mary Anderson's production of the play at Palmer's Theatre eleven years ago, and Professor Dare, who rehearsed the dances for many of Augustin Daly's Shakespearean revivals, is preparing to present the country dance in as graceful and complete a fashion as is possible.

The Ladies of the Actors' Society held their third informal tea in the reception rooms of the organization's headquarters on last Thursday afternoon. A large number of prominent actresses who are spending the Summer in town thronged the rooms and enjoyed the entertainment provided by Sadie Stringham and Myra Brooks. The honored guests of the occasion were Aunt Louisa Eldridge and the Rev. Walter Bentley, secretary of the Actors' Church Alliance.

R. S. Hamilton has succeeded R. L. Thompson in the management of the Capital Theatre, Little Rock, Ark. Mr. Hamilton was formerly treasurer of the Capital.

E. J. Connelly, of The Belle of New York company, at the Shaftesbury Theatre, London, was one of the umpires in the baseball game that some of the American actors now across the pond played recently. Notwithstanding the dire peril of his position, Mr. Connelly returned to the Hotel Cecil without a scratch. De Wolf Hopper, Burr McIntosh, and George W. Barnum were among the enthusiasts at the game. The vociferous coaching and rooting, Mr. Connelly says, sorely disturbed the Englishmen, who are accustomed to play their games with Quaker-like quiet. Mr. and Mrs. Connelly attended the Yale-Harvard-Oxford Cambridge games on July 22, and had a most enjoyable day, even if their boys didn't win.

Manager Frank L. Bailey has finally decided to call Alice Neilsen's new opera, The Singing Girl, the name originally chosen for it by the composer, Victor Herbert. Lucille Saunders, who will be the contralto of Miss Neilsen's company, arrived from London on Aug. 1.

CURRENT AMUSEMENTS.

Week ending August 5.

New York.

METROPOLITAN (Third Ave. and 142d St.), Closed.
OLYMPIA (Third Ave. bet. 129th and 130th Sts.), Closed.
HARLEM OPERA HOUSE (129th St. bet. Seventh Ave.), Closed.
HARLEM MUSIC HALL (129th St. bet. Seventh Ave.), Closed.
COLUMBUS (129th St. bet. Lexington Ave.), Closed.
THE PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—1:30 to 11:00 P. M.
CARNegie HALL (Seventh Ave. and 57th St.), Closed.
THE NEW YORK (Broadway and 45th St.), THE MAN IN THE MOON—35 to 111 Times.
THE NEW YORK ROOF GARDEN (Broadway and 45th St.), VAUDEVILLE.
CRITERION (Broadway and 44th St.), Closed.
THE VICTORIA (Seventh Ave. and 42d St.), Closed.
THE VICTORIA ROOF GARDEN (Seventh Ave. and 42d St.), VAUDEVILLE.
AMERICAN (Fourth Ave. bet. 12d and 13th Sts.), Closed.
NICKEL AND DIME (Lexington Ave. and 41st St.), Closed.
BROADWAY (Broadway and 41st St.), Closed.
EMPIRE (Broadway and 40th St.), Closed.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed.
THE CASINO (Broadway and 39th St.), THE ROUNDERS—35 to 32 Times.
THE CASINO ROOF GARDEN (Broadway and 39th St.), VAUDEVILLE.
KNICKERBOCKER (Broadway and 38th St.), Closed.
HERALD SQUARE (Broadway and 35th St.), Closed.
GARRICK (35th St. East of Sixth Ave.), Closed.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (138-126 Broadway), Closed.
THIRD AVENUE (Third Ave. and 31st St.), FABIO ROMANI.
BIJOU (129 Broadway), Closed.
WALLACK'S (Broadway and 30th St.), Closed.
DALY'S (Broadway and 30th St.), Closed.
WEBER & FIELDS' (Broadway and 29th St.), Closed.
SAM T. JACK'S (Broadway and 29th St.), Closed.
FIFTH AVENUE (Broadway and 28th St.), Closed.
THE GARDEN (Madison Ave. and 27th St.), Closed.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), Closed.
MADISON SQUARE ROOF GARDEN (Madison Ave. and 26th St.), VAUDEVILLE.
MINER'S (313-314 Eighth Ave.), Closed.
MADISON SQUARE (24th St. bet. Broadway), Closed.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), Closed.
EDEN MINER (23d St. bet. Sixth Ave.), FIGURES IN WAX—CONCERT AND VAUDEVILLE.
PROCTOR'S (24th St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Closed.
IRVING PLACE (Southwest cor. 15th St.), Closed.
FOURTEENTH ST. (14th St. bet. Sixth Ave.), Closed.
KEITH'S (East 14th St. bet. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), Closed.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (125-126 East 14th St.), Closed.
STAR (Broadway and 13th St.), Closed.
GERMANIA (147 East 8th St.), Closed.
LONDON (235-237 Bowery), Closed.
PEOPLE'S (199-200 Bowery), Closed.
MINER'S (165-166 Bowery), Closed.
THALIA (46 Bowery), Closed.
WINDSOR (45-47 Bowery), Closed.

Brooklyn.

ACADEMY OF MUSIC (175 to 194 Montague St.), Closed.
PARK (383 Fulton St.), Closed.
HYDE & BRENNAN'S (340-352 Adams St.), Closed.
NOVELTY (Driggs Ave. and South 4th St.), Closed.
GRAND OPERA HOUSE (Elm Pl. bet. Fulton St.), Closed.
UNIQUE (194-196 Grand St.), Closed.
THE AMPHION (457-441 Bedford Ave.), Closed.
STAR (361-367 Jay St. bet. Fulton St.), Closed.
EMPIRE (101-107 South 6th St.), Closed.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed.
GAYETY (Broadway and Middleton St.), Closed.
LYCEUM (Montrose Ave. and Leonard St.), Closed.
BIJOU (Smith and Livingston Sts.), Closed.
MONTAUK (335-337 Fulton St.), Closed.
MUSIC HALL (Fulton St. and Alabama Ave.), Closed.

AT THE THEATRES.

Third Avenue—Fabio Romani.

The New York theatrical season of 1899-'00 began on Saturday night with the opening of the Third Avenue Theatre under the new management of A. H. Sheldon and Company. The interior of the house has been redecorated in part and a new curtain bearing an end-of-the-century rural scene has taken the place of the tragic rag that long hung in the proscenium arch. Manager Sheldon has brought up from his old People's Theatre in the Bowery a few ideas in regard to the institutions of the front of the house that are welcome at the Third Avenue. The orchestra men now wear tidy uniforms of blue and gold, and the ushers, similarly costumed, step about with commendable alacrity. But the famous shouting, stamping, whistling, cat-calling Third Avenue gallery god is still in evidence, and the new manager will spend many a sleepless night in devising plans for suppressing him, even as his predecessors did before him.

The play presented was Fabio Romani, and the star, in the title-role, was Aiden Benedict. He proved himself to be a fair Fabio physically, but his performance left much to be desired artistically. His elocution was not what it should have been, and his seeming lack of interest in the play whenever he himself was not speaking was unpardonable. Eugene Santley was a bit more hearty as Guido Ferrari, but he sometimes erred by expressing his emotions too riotously. G. L. Raymond as Pietro, G. F. McCabe as Respetti, and F. Bernard as Fra Antonio were satisfactory, and the smaller male parts were in fairly capable hands.

Martha Beauford as Nina displayed several handsome costumes and considerable ability in acting her lighter scenes. She was not at all convincing, however, in the more subtle moments of the drama. Lois Clark was artistic in her make-up as Mother Biscardi, and only occasionally did she err in her impersonation of the ghastly old hag. Grace Hunter was a graceful Spanish dancing girl, and Agnes Saul was a pleasing Lili.

Between the acts Grace Hunter won well-deserved applause for serpentine and other dances. The costumes and scenery throughout were quite up to the standard of the theatre. Next week, Lost in New York.

Manhattan Beach—The Wedding Day.

After two weeks of Jolly Musketeering, Jefferson de Angelis revived at Manhattan Beach last evening Stange and Edwards' opera, The Wedding Day, in which he appeared in bygone seasons as one of a triple stellar alliance. The breezy auditorium of the Manhattan Beach Theatre was well filled with a typical summernight audience, and the opera and the company were greeted most cordially. Mr. De Angelis showed himself more than capable of

assuming entire stellar responsibility. In the part of the baker, Polycop, he was again irresistibly droll and kept the house in continuous mirth by his fun-making. Pretty Hilda Clark had Lillian Russell's former role, that of Lucille D'Herblay, and she was so sweet of voice and charming in manner that no invidious comparisons were expressed. Maud Hollins proved a most pleasing successor to Della Fox as Rose Marie.

That clever comedian, Harry MacDonough, was an excellent second to Mr. De Angelis in laugh producing, and Hubert Wilke sang effectively as the Duc de Bonillon. Zeph Goodrealt, A. Wallerstedt, Stanley Forde, and Hilda Hollins were others prominent in a thoroughly enjoyable performance, while the choristers had both good looks and good voices.

Next Monday Weber and Fields open at the Beach, presenting Harly Burly and Cleopatra.

A CANADIAN TARIFF AMENDMENT.

If an amendment to the Canadian customs tariff, proposed by Eugene Redding, manager of the Victoria Park and Auditorium, Ottawa, should be passed by the Dominion Parliament, an important item in the expenses of American companies playing Canada would be practically eliminated. The amendment concerns the customs tariff on theatrical "paper," that is to say, printed and lithographed posters, and other advertising matter.

"Under the present tariff," said Mr. Redding, who is now in town, in explaining his plan to a MIRROR man, "the duty on all theatrical paper is 15 cents a pound, gross weight. This entails on companies entering Canada an expense of at least \$35 and amounting in most cases to a much larger sum. The collection of such a duty cannot be defended on the ground of protection to home industries, as there are no establishments in Canada capable of turning out theatrical lithographic work, and hence there is no home industry to protect. The amendment that I suggest is that the duty on block and type work, that can be secured in Canada, should remain as it is or be somewhat increased, while all lithographic work should be admitted free. Most of the paper imported, is, of course, lithographed, so that, were the amendment adopted, companies entering the Dominion would have scarcely any duty on paper to pay.

"At the next session of the Parliament, I hope to have the amendment presented. But while I have an extensive acquaintance among the legislators and a certain amount of influence with them, it will be impossible to do anything regarding the matter unless some general action is taken by managers. The removal of the duty in question will benefit every manager, and all should lend their aid to its accomplishment. I would suggest that those interested should communicate with me in care of THE MIRROR."

Mr. Redding is a Canadian by birth and is ardent in his endeavors to facilitate theatrical touring in Canada. He states that he has recently induced the Canadian Pacific and Grand Trunk railways to revise their rates to theatrical companies, and that after Sept. 1, instead of a rate of two-thirds of the regular fare, with an extra charge for a special baggage car, a uniform rate of 2 cents a mile will be charged, and a baggage car will be furnished free to all companies numbering twenty-five or more persons.

JONES ON SHIPBOARD.

George H. Broadhurst is in receipt of a letter from Charles Arnold in which is described a remarkable performance of What Happened to Jones that was given on board the steamship Thermopylae, on June 21, during the voyage from England to South Africa. Mr. Arnold and his company appeared on a stage especially built for the occasion on the deck of the vessel. The sailmaker and ship's carpenter constructed a box setting that was admirably painted by an officer of the ship. The stage was supplied with all necessary fittings and was well lighted by electric foot and border lights. The play was presented in its entirety and was the three hundred and sixty-eighth performance of Jones by Mr. Arnold's company. The receipts, which amounted to a tidy sum, were given to a seamen's orphan fund.

NOTES OF NEW THEATRES.

The new Auditorium, now being constructed at Waco, Tex., will have a seating capacity of 2,500, a stage 40 x 70 feet and 65 feet to the gridiron, ten dressing-rooms, steam heat, gas and electric light, and all other equipments, it is said, of the most improved style. Jake Schwarz will probably manage the house.

Fort Dodge, Iowa, is to have a new theatre, with a seating capacity of 1,300, erected by the Midland Life Insurance Co., and called the Midland. The house will measure 70 x 140 feet. There will be a balcony and a gallery and eight boxes. The stage will be 70 x 40 feet. The plans are the work of George H. Johnson, of St. Louis, and call for a playhouse of the most modern type. The opening, it is expected, will occur about Dec. 1.

THE ELKS.

The second annual Elks' Day will be celebrated on Friday, Aug. 18, at Bergen Beach, by a baseball game, races, a special performance of Natural Gas, an acrobatic and water carnival and a ball in the evening. Members of thirty-five lodges in this vicinity are expected to be present and the reunion will probably be the largest ever held by the order in the East.

Lansing, Mich., Lodge No. 196 is making elaborate preparations for a Street Fair and Carnival, to be held Aug. 21-23.

Mrs. E. B. Crocker has given to the Sacramento, Cal., lodge her handsome house in that city. The property is valued at \$300,000.

The Elks' industrial exposition at Cleveland, Ohio, was opened to the public on Aug. 7 with a gorgeous carnival parade and various novel exercises in which all the visiting Elks and the exhibitors of the midway took part. The exposition grounds have been well laid out and the buildings are attractive and well arranged for the various purposes. In the midway are to be found the Street of Cairo, the German Village, the Chinese, Japanese, and Oriental theatres, Hagenback's animal show, Colonel Schultz's troupe of dogs, the Indian Village, the Porto Rican and Mexican theatres, and the Street of India. The exhibition will continue until Aug. 19.

SHOP TALK.

"A beggar in Faith, a Croesus in Hope. Could the great agnostic revisit the glimpses," said the tragedian, "I fancy it would not displease him to read that sentiment upon a ragged granite block, placed above his ashes." "Do you share the sentiment?" asked the tall man.

"To an extent, yes. Let me premise, however, that I believe in the existence of a Supreme Power. But I concede to each man and woman the right to honor or to worship that Power according to individual conviction. It may be, at stated hours, with bowed head and dejected mien, in musty aisles, 'mid Gothic domes of mouldering stone, or upon a rugged mountain's crest, where some great soul, hoping and doubting, strives to look through Nature up to Nature's God."

"To those familiar with the characters of the two men," said the tall man, "and particularly to those familiar with the history of this club, the passing of Augustin Daly and Robert Ingersoll, the one so hard upon the summons of the other, opens a suggestive vista of thought."

"True," said the tragedian. "My mind's eye was wandering down that vista as you spoke. Probably no two men, in their personalities, could present a wider contrast. Yet each filled his sphere with signal ability, and in their widely divergent paths did good to their fellows. The one a disciple of blind faith, the other a colossal embodiment of doubt. One environed by the circumscribed sphere of his faith. The other, knowing no God but Nature, found sermons in falling leaves and gurgling springs and childish laughter. His religion was his daily life. None questioned, but he lived in the courage of his convictions. The silent Reaper, who levels alike the noxious weed and the golden grain, has gathered them in. Many years ago the great agnostic lectured in the village of Lebanon, O., the home of the brilliant Tom Corwin. Before commencing his lecture he pronounced a eulogium upon the famous orator and wit. Many of the metaphors seem to me so peculiarly applicable to Ingersoll himself that I shall endeavor to recall them, as nearly as I may, for your benefit."

"He was a natural orator, armed with the sword of attack and the shield of defense. Nature filled his quiver with perfect arrows. He was the lord of logic and laughter. He had the presence, the pose, the voice, the face that mirrored thoughts. Logic as unerring as mathematics, humor as rich as Autumn, when the boughs and vines bend with the weight of ripened fruit, while the forests flame with scarlet, brown, and gold. He had wit as quick and sharp as lightning, and like the lightning it filled the heavens with sudden light."

"In his laughter there was logic, in his wit, wisdom, and in his humor philosophy and philanthropy. He was a supreme artist. He painted pictures with words. He knew the strength, the velocity of verbs, the color, the light and shade of adjectives. He was a sculptor in speech—changing stones to statues. He had in his heart that sacred something which we call sympathy. He pitied the unfortunate, the oppressed, and the outcast. His words were often wet with tears—tears that a moment after were glorified by the light of smiles. All moods were his. He knew the heart, its tides and currents, its calms and storms, and like a skillful pilot, he sailed emotion's troubled sea. He was neither solemn nor egotistic, because he was neither stupid nor egotistic. He was natural, and had the spontaneity of winds and waves. He was the greatest orator of his time, the grandest that stood beneath our flag."

"Reverently I lay this leaf upon his grave."

"And yet," said the comedian, "there are thousands who believe, and who will publicly proclaim, that when those two men, the one saying 'I believe,' the other 'I don't know,' shall stand before the judgment seat, He will say unto the one, 'Come thou and sit at my right hand,' and to the other, 'Go thou forth in everlasting darkness.'"

"Yea, verily," said the tall man, and the tragedian said gently, "Let us be thankful that we are not of them."

MILTON NOBLES.

TO BUILD A SUMMER HOTEL.

Mrs. Beaumont Packard returned on Wednesday from Peak's Island, Me., where for a fortnight she visited her daughter, Maude Winter, of the James O. Barrows Stock company. Mrs. Packard has secured certain rights to a valuable tract of land at Peak's Island, upon which she intends to erect a large Summer hotel. She will organize and incorporate a company to carry out the plan.

AMONG THE DRAMATISTS.

Charles Bradley and Thomas Frost have completed a new comedy, entitled Jonah and the Whale, which will be presented in New York in October after it has been whipped into shape during two preliminary weeks on the road.

James T. Malone is putting the finishing touches on his new drama, For Love or Title. After taking a short vacation he will set to work on a rural character play, the scenario of which is already completed.

A. E. Lancaster has just finished an intense and romantic French Revolution play, suitable for a male star or a stock company.

OPENINGS ANNOUNCED.

The rehearsals of Du Souchet's musical farce-comedy, An Easy Mark, began to-day (Tuesday). The season will open Sept. 4. Du Souchet is at work on a new comedy like My Friend from India, that will be seen during the season.

A Wise Guy, on Sept. 10.

Baker and Bunnell's Money to Burn, on Aug. 21.

Gilmore's Band, in this city, Oct. 1.

In Greater New York, in Philadelphia, Aug. 12.

Harrison J. Wolfe, at the Star Theatre, this city, Sept. 18.

Arthur C. Aiston's A Genuine Gentleman company, with Ben Hendricks in the principal part, began rehearsals last week, and will open on Aug. 22.

William H. West opened his minstrel season at the Opera House, Utica, on Aug. 2, the occasion marking the beginning of the twenty-eighth year of his career as a minstrel performer and manager. The company is the largest West has ever organized. Prominent

in the company, besides Mr. West, are Carroll Johnson, Tom Lewis, Richard J. Jose, William Henry Rice, Ernest Tenney, and the Waterbury Brothers, the three Lukens, John P. Rodgers, and Herbert Ansdell, a new English tenor.

After a two weeks' vacation among the Minnesota lakes Herbert Labadie's company opened the season on July 31, and will proceed on a tour embracing all the Western States.

The Bride Elect, of which Felix R. Wendelschaefer, manager of the Providence, R. I. Opera House, is now proprietor, will open its tour on Sept. 22, under the management of John R. Warner. The route extends to the Pacific Coast and includes a two weeks' engagement in San Francisco. The company will include Drew Donaldson, Lillian Ramsden, Marie Celeste, Edna Thornton, Effie Gillette, Viola Carlstadt, Anna May, Frank A. Smiley, Henry Leone, O. B. Thayer, E. G. Shaeffer, William White, and Charles A. Goetliet. Frank Palma will be the musical director.

The Irish Alderman, at Watertown, N. Y., Sept. 15.

Have You Seen Smith, at Charleston, S. C., Aug. 23. Rehearsals began yesterday.

The Finish of Mr. Fresh, at Hartford, Conn., Aug. 24.

Mistakes Will Happen, at Milwaukee, Sept. 3.

Miss Katherine Rober's season opens on Sept. 14. Rehearsals for the play will begin about Aug. 16.

Thall and Kennedy's Yon Yonson company will begin rehearsals in this city on Aug. 14 and will open their season on or about Aug. 27 at Bangor, Me.

ENGAGEMENTS.

John C. Slavin, for the Alice Nielsen Opera company.

Charles H. Prince, with May Irwin.

Kittie Beck, as principal soubrette, with Murray and Mack in Finnigan's Ball.

Baby Florida, for the Little Giant, in Jack and the Beanstalk.

Frederick H. Wilson, for the title-role in Uncle Josh Sprucey (Eastern).

Nellie Maguire, for Aunt Jerusha.

Bert Merket, for old men, with Charles H. Leyhern's Bon Ton company.

For The Woman in Black: Frank Melville, Annie Ashley, Baby Arina, Florence West, Myra Jefferson, and George Powell.

Elma Gillette, with On the Stroke of Twelve.

For In Paradise: Minnie Seligman, Hattie Russell, Belle Stokes, Flora Fairchild, Harry St. Maur, Theodore Hamilton, Theodore Babcock, William Bonelli, and Richard Golden. Rehearsals began yesterday.

Sidney Herbert, for The Ghetto.

Edwin Holt, to continue next season as Colonel Bonham in Arizona.

For A Soldier of the Empire: Howard Hall, Verne C. Armstrong, W. H. Vedder, W. F. Walcott, Guy Marshall, Charles Buxter, Elmer Golden, Laura Alberta, Rose Stahl, Florence Rossland, Magda Henry, and Viola Vandenhoff.

Henrietta Brown, for lead, and James G. Mack, for second heavy, in Barney Gilmore's Kidnapped in New York.

Rilla Barrantez, for leading roles, with H. Stuart Raleigh.

Louise Montrose, for A Wise Guy.

Gertrude Dion Magill, for The King of the Opium Ring.

Maza Molyneux, for Natural Gas.

Fred Mackintosh, for the heavy, with Daniel Boone.

James Claude Loomis, for the Reno Spencer company.

Caro Miller, Lillian Emery, and Fred Ellsworth, stage-manager, for the I. W. Carner Stock company.

John T. Hanson and Maybel Drew, for In Greater New York.

For Greenburg and Jacobs' The Merry-makers company: Annie Viola Kisher, Genevieve Fonda, Millie Fulmer, Cora Metzell, David Valencourt, G. Talbot, Granville Baker, Arthur Evans, Edward J. Moore, Harry Courtland, William Fisher Burns, and Robert Lee Lorentz.

A. W. Herman, as business-manager, J. K. Tillotson's Dens and Palaces.

Edwin A. Davis, for Slasher and Mrs. Pearl Berry Davis, for Parthenia, in The Wyoming Mail, now rehearsing in this city.

Whiting Allen, as business-manager of At Gay Coney Island.

Harry Hammill, for the heavy in An American Girl.

Eva Taylor (Mrs. Theodore Babcock), for leads with the Thanhauser Stock company, Milwaukee.

Katherine Carlisle and Grace Hopkins, for The Dairy Farm.

Logan Paul, for The Queen of Chinatown.

Collin Varrey, for The Telephone Girl.

Alma Gillette, for At the Stroke of 12.

Charles Halleck, for leading juvenile role in The Dairy Farm.

Clement St. Martin, for The Turtle.

For Robert B. Mantell's company: Marie Booth Russell, Jane Courthope, John C. Fenton, Francis Conlon, Gus Stryker, David R. Young, Blanche Moulton, Katherine Kinselle, and W. J. Bowen.

Esther Lyon, for the leading role in Toll Gate Inn.

James R. Garey, by Samuel Blair, to stage Joseph Jarrow's new play, The Queen of Chinatown.

Robert McWade, for The Turtle.

John Peltret, with the Walsh-MacDowell company.

George C. Olmstead, re-engaged with Elmer E. Vance.

Frances Dennison, for the little fraulein in The Runaway Girl.

Victory Bateman, with Manager Gumpertz, for the Imperial Stock company, St. Louis, Mo.

GEORGE CLARKE'S CAREER.



For thirteen consecutive years George Clarke has been a staunch pillar of Daly's Stock company. His services were regarded as invaluable by the manager, for the reason that Mr. Clarke is one of those anomalous mortals, an "old school" actor who is likewise "new school." Mr. Clarke possesses and embodies the traditions of Forrest, but he is not incorrigible in his devotion to those traditions.

Meeting him for the first time off the stage, one would surely class him among the comedians. There is nothing of the "old legitimate" in his frank, vivacious manner, his expressive laughing eye and his good-humored, smiling mouth. Comedy is surely the sign-manual of his talent. Yet anybody whose memory extends back twelve or fifteen years will recall that Mr. Clarke's most brilliant artistic successes were achieved as the sentimental lovers of fashionable society drama.

"Yes," he said in discussing this point with a MIRROR man, "I've always felt that comedy—high-class comedy—was my real forte. Mr. Daly must have thought so, too; for the first offer of an engagement I had from him was an offer to play Touchstone and Malvolio. That was back in '89. I was with Edwin Forrest at the time, playing opposite parts at Niblo's. I remember receiving Mr. Daly's letter and laughing it to scorn. Just imagine any young leading man of to-day—Mr. Faversham or Mr. Morgan—receiving an offer to do Touchstone. I took the letter in to Mr. Forrest in his dressing-room and he put on his glasses and read it carefully. I stood waiting for him to explode with laughter, but he did not seem to find anything ridiculous in the proposition. He folded up the letter and remarked thoughtfully, 'The manager who makes you this offer evidently has a keen appreciation of the foibles of Shakespeare. He wants a brainy young man for Touchstone, not a low comedian.'

"So, when I joined Mr. Daly, he said the same thing. The foibles of Shakespeare are, to the student, the inner sense of practical wisdom. They were permitted by the court to give expression to thoughts that wise men did not dare utter. Mr. Daly said these wonderful fellows of Shakespeare were always misrepresented on the stage, and he intended to have an intelligent actor for them. The first part he cast me for was Malvolio. Old Mr. Davidge, the low comedian, took it almost as a personal affront. Like all of the old class, he was sensitive of his rights and prerogatives, and he could not understand why Mr. Daly should give Malvolio to the juvenile leading man instead of to the low comedian. My success as Malvolio was very gratifying.

"Did you see me as Jacques at Daly's? I gave a new interpretation of the part. Jacques is conventionally represented as a scowling pessimist with beetle brows and forbidding features. Well, I treated him differently. No gloomy, self-analyzing melancholy for me! I made him a laughing philosopher, a keen fellow who knows the world and despises it, but who can afford to laugh at it. When we rehearsed the play at Daly's, the company stood back aghast. 'Good Heavens, Mr. Clarke! You're not Jacques?' And I asked, 'Why not?' 'But surely he's described as the melancholy Jacques!' 'Well, what of it? Somebody in the play who fails to understand his true temperament calls him 'melancholy.' But there's nothing in the text to show that he's half as melancholy as you or I. In fact, he's a paragon of cheerfulness.' My Jacques was particularly admired in England. At Newcastle a gentleman and a Shakespearean scholar waited for me at the stage-door to tell me that my Jacques was the first correct interpretation of the part.

"And now, Mr. Clarke, if you please, a sketch of your career to go down to posterity in the columns of THE MIRROR."

"With pleasure. Well, to begin with, my real name is O'Neil."

"You and Miss Rehan are natives of the same county in Ireland?"

"Oh, no. You're altogether wrong. I'm an American, born in Brooklyn, June 28, 1840. My school days were passed at Richmond, Va., where I joined the militia, the Continental Guards. My first plunge into the drama was with an organization called Hight & Hyde's Dramatic company on tour through Virginia. I also barnstormed with Kunkel, Ford and Moxley's company and remained under John T. Ford's management at the old Holiday Street Theatre, Baltimore, until the summer of 1859. Then, for the next three years, I was with P. T. Barnum, at Barnum's Museum, corner of Broadway and Ann Street, in this city. Not one other solitary member of that company survives to-day.

"From Barnum's I went to the Olympic, under Mrs. John Wood's management. We opened with an extravaganza derived from the Duke's Motto, and, later, produced Augustin Daly's dramatization of Taming a Butterfly. Season of '64-65, I was at the Boston Theatre, then managed by H. C. Jarrett, Orlando Tompkins and Ben W. Thayer, and during the Summer season went to the New Theatre, Union Hall grounds, Saratoga, under Leonard Grover's management. I stayed with Grover part of the next season at the New

Chestnut Street Theatre, Philadelphia, and left there to play Bob Brierly in the Ticket-of-Leave Man at the New York Theatre, under control of Mark Smith and John Lewis Baker. In the Spring of that year I supported Lucille Western at the Walnut Street Theatre, Philadelphia, and then rejoined Leonard Grover for a Summer season at the Olympic, New York, appearing in Treasure Trove and other plays.

"I began the next season with J. Newton Gotthold, giving an entertainment called 'An Evening with the Poets.' The partnership lasted about a month and then I went to the Worrell Sisters' New York Theatre to play in a dramatization of Henry Ward Beecher's Norwood, by Mr. Daly and Joe Howard. We also did 'Under the Gaslight.' The next season, '68-'69, I was with Edwin Forrest, his stage-manager and leading man. In the Spring of that year I played in Sardou's Patrie at the Grand Opera House under Jim Fiske's management. The next season found me at Daly's Fifth Avenue Theatre on Twenty-Fourth Street. Two of my best successes there were Littleton Coke and Charles Courtley. These were pet parts with Lester Wallack, who regarded them as his own special property. He heard of my success and engaged me for Wallack's, but I did not remain a full season. I left Lester to take the management of Lina Edwin's Theatre, opposite the New York Hotel.

"In the fall of '71 I joined Billy Florence for his special production of Eileen Oge at the Grand Opera House. I finished out that season at the Varieties Theatre, New Orleans. Lawrence Barrett was stage-manager and little Minnie Maddern—now famed as Mrs. Fiske—was the precocious child of the company. Stuart Robson was also with us, and so was Gus Pitou. By the way, I read an interview somewhere not long ago in which Gus Pitou coolly claimed that he was the leading man of this company. I was leading man and Gus Pitou played Dudley Smooth to my Alfred Evelyn.

"Eighteen hundred and seventy-three and four found me again in service with Augustin Daly at his Fifth Avenue Theatre. You will recall that the house was destroyed by fire, after the New Year's Day matinee of '74. The next year I was under Maurice Grau and Chizzola's management, supporting Mrs. Clara Rousby at the Fourteenth Street Theatre, and on tour. Then I departed for England. I played in Frank Burnand's Proof Positive at the Opera Comique, London. I toured for another season as The Shaughraun in the provinces. Bob Mantell made his debut with me at Rochdale, playing Father Dolan to my Conn. Bob was then a pop-eyed, red-haired gawk of a lad. After my Shaughraun tour I went with Charles Wyndham in Pink Dominoes, and then returned to New York, opening at the Fifth Avenue Theatre, Broadway and Twenty-eighth Street, under the management of Stephen Fiske. The play was Boucicault's Dead Reckoning. Afterward, I went on a disastrous tour with The Dismalough, under the same management, losing much time, and at my own expense as well, Fiske being irresponsible and impecunious.

"My next season was a broken one. First I went out for a month with my own play, Light. Then I went to the Park Theatre under Henry E. Abbey's management to play, in a piece called Bombshells and Bouquets, in a piece called Bombshells and Bouquets. The tour extended as far as Frisco. In the fall of '79, I was back in New York. Boucicault had just leased Booth's Theatre to produce Rescued. This was a flat failure, but Mr. Boucicault honorably settled with us and closed the season after about six weeks' vain effort to popularize the theatre. So once again I risked a production on my own account, Hearts of Steel, which had three weeks of most encouraging business at Niblo's. Next I joined the Mallory forces at the Madison Square Theatre and played in Hazel Kirke. After this I starred again in the Connie Soogah, Barney Williams' old success. In January, 1882, I joined Fanny Davenport and, after one season with this star, went with Clara Morris. I was in the cast of American Born, produced by Charles Frohman at Haylin's, Chicago, and then returned to the Madison Square to play in The Rajah and Young Mrs. Winthrop. In the May of 1884, I played Inspector Byrnes in The Pulse of New York at the Star Theatre, and the season following I went on tour with Henry Guy Carlton's play, Victor Durand. In 1885-6 I served at Wallack's, and the next season rejoined Augustin Daly, under whose banner I have remained till the present day.

"So now, if you've swallowed all these statistics and thoroughly digested them, I fancy a tumbler of whiskey punch won't go amiss. It won't take a minute to mix 'em. How will you have it, hot or cold?"

Over two glittering glasses of rare punch, prepared by the genial actor after his own pet recipe, Mr. Clarke discoursed about the theatre in more general terms. An enthusiast in all that pertains to his calling, Mr. Clarke is especially generous toward ambitious youth. He cites the sudden success of Agnes Ethel as from Frodo—a triumph of mere ingenuitism and magnetism. And although Mr. Clarke's career has been devoted chiefly to the representation of Shakespearean and standard drama, he is singularly well-disposed toward the burlesque actors and the houses where grotesquery reigns supreme. He believes that some of the finest character actors in New York abide at Weber and Fields'. This opinion seems incredible, coming as it does from the mouth of a disciple of Edwin Forrest.

P. W. L. NEWS.

The meeting of the Professional Woman's League yesterday was in charge of Gertrude Andrews. The programme, which included songs by Augusta Schiller, was an impromptu one, but was much enjoyed. A number of members of the League went to Sea Gate for an outing one day last week. Some of those in the party were Mrs. Edwin Knowles, Mrs. Edwin Arden, Gertrude Andrews, Marguerite St. John, Mrs. George F. Hinton, Olive Oliver, Mrs. Childs, Velma Swanson, and Maida Craig.

ROBERT EDISON GOES ABROAD.

Robert Edison arrived in New York last week with the intention of proceeding at once to Porto Rico, there to engage in business pursuits. His position, however, warned him against the undertaking because of the poor condition of his health, and advised him to spend a few days in a much needed rest. Mrs. Edison, Helen Berry, arrived on this side on August 1 and the following day Mr. and Mrs. Edison sailed on the steamship Manitou for England.

RIALTO CONVERSATIONS.

The sun was beating down fiercely on the corner of Thirty-eighth Street and Broadway; so the three agents retired to the cool portals of the entrance to the Knickerbocker Building.

"Don't talk to me of Musketeers. Three years ago it was a run on Faust. This season it's D'Artagnan. There'll be more Musketeers than theatres."

"Hallo, Paul! What's your hurry? Stop and say howdy."

"Haven't the time, really. I'm hunting the town for a Miladi."

"I know the one you want. Don't go any further. Strong? Say Blanche Bates isn't in it with her."

"Oh, that's not the kind I'm looking for. I want a Miladi who can dress the part. Good day, boys."

"Well, as I was saying, he closed us in Milwaukee. But the people wanted to keep on. So I said, 'Let's turn it into a stock,' and every one stayed. But here's a funny thing. We couldn't find anybody to sing or do a turn between the acts. So I telegraphed to Milo Bennett in Chicago and he sent us on a Hebrew impersonator. Say, that fellow was the limit. When it came to an orchestra rehearsal, he said he didn't have any music. 'Muthick? I don't want muthick. I just go on and talk and make 'em holler.' Well, we put him on between the first two acts of Caste. I was ready for the worst and he didn't disappoint me. His dialect was so thick that nobody knew what he was talking about. The manager was laying for him when he came off, grabbed him by the throat and said, 'Say, I don't suppose it's your fault, but I ought to smash you.' Then he came for me, but I ran for the paint-frame and pulled the ladder up after me."

"Here comes John B. Doris."

"Good day, Mr. Doris."

"They tell me John cut a great figure on the other side. He's just back from London, you know, where he was chums with Beerbohm Tree, Haddon Chambers, and a lot of other pillars of the British stage. Ed Connelly wrote me the other day and told me a good story about Doris in London. It seems that one night after the theatre Doris was sitting in the Hotel Cecil, enjoying an English stogie with Beerbohm Tree and a couple of newspaper men, when 'Teddy' Marks came over and greeted Doris, and tried to join the conversation. Doris couldn't conceal his chagrin, and, after one or two breaks from Teddy, John turned on him and said in his loftiest manner, 'Mr. Marks, we are discussing the drama.' Teddy went out of the place tearing his hair."

"Say, what do you think," he said to some of Nat Goodwin's people he met in the coast. 'John B. Doris! Orange Blossoms! Eighth Avenue Museum! Inter-Ocean Circus! Discussing the drama with Beerbohm Tree!'"

"Hallo, Tom! What's your hurry?"

"Can't stop, boys. I've got an appointment with Mrs. Packard. I'm looking for a Porthos for my new version of The Musketeers."

"Don't look any further. I know the man you want. Strong? Say, if Wilton Lackaye can touch him, I'll eat my hat."

"No, no. I don't want an actor. I want a man who can look the part."

"Yes, that's the season I was with Bill Cleveland. Bill was ahead most of the time and I stayed back. Was it in Boston that you met me? Well, that's the town where I had troubles of my own. We were playing the Boston Theatre, and lucky for us Eugene Tompkins was in New York. Wednesday night came. There were three attachments against us. Thursday night, two more. I said to myself, 'We'll never get out of here alive.' So Friday night, after the show, I made the wardrobe man pick up all the trunks and I had them out of the theatre at four o'clock in the morning, and expressed 'em on to Baltimore. Saturday matinee and night we gave the show in street clothes, and when the attachments swooped down on us, there wasn't anything to attach. Well, I brought the people on to Baltimore by a through train, so they couldn't quit us in New York. Bill was waiting for me at the depot with tears of gratitude rolling down his cheeks. 'We're going to have a big week here, Tom. The sales \$2,000 already.' Then I asked him what he was going to do about a street parade. You see we'd been parading in districts till now, but it was getting on toward November, and if we didn't have a hot crowd, we'd lose the laugh. Well, I happened to be passing in the clothing-store business, and I went to him early Monday morning and explained that our overcoats were being made in Boston, but we wanted to make a street parade that day. After a little dickering, he agreed to loan us thirty overcoats at 50 cents a piece, provided they were returned in good condition. I went back and told Cleveland, and he had the boys all down at the theatre at noon, and we gave the parade, and the week's receipts were—"

"Hallo, Ankermiller!"

"What am I with? Why, Morrison's Faust. The original! No promising amateur! And, say, I'm going to give 'em the hottest blades scene they've ever had. Two hundred dollars' worth of fireworks in the Broken scene at every performance. Don't laugh. That's on the level, and let me tell you—"

"Yes, I'm running props up at the New York, and it isn't any snap. Paper-mashay every one of 'em."

"Hallo, Theodore Hamilton!"

"Good day, boys. No, I can't stop. I'm on my way down to the Sturtevant House to take lunch with Frank Banes."

"What I'm looking for is a D'Artagnan who knows how to ride a horse. And if I can't find an actor, by George! I'll get Frank Melville."

THE KNOCKER.

THE NEW THEATRE AT PITTSFIELD.

The new Burbank Casino, Pittsfield, Mass., recently completed, will be opened Monday, Sept. 4. The Casino is situated in the business portion of the city, on the ground floor, and is a thoroughly fireproof structure with all modern improvements. The seating capacity is 1,500. Off the auditorium there is a large reception-room for ladies, with a maid in attendance. There are eight exits in case of fire. The walls of the auditorium are finished in gray and terra-cotta. The main entrance opens into the theatre through a large lobby and foyer finished with white marble flooring, decorated steel ceiling and white tile wainscoting. The dressing-rooms are on the stage and are large and comfortable. The stage is finely stocked with scenery, drops only being used. The house will be under the personal management of G. A. Burbank, who has had considerable theatrical experience in the West. None but the best attractions will be booked. Prices will range from twenty-five cents to one dollar.

CUES.



Above are pictured the original team of Murray and Mark. They have starred in farce comedy with unusual success since the season of 1889-90. They first produced Our Irish Neighbors; then came Finnigan's Ball, and next Finnigan's O'Connell. The following season they will revive Finnigan's Ball, which they consider the best vehicle they have had. George H. Emrick, the author, has put considerable new business into the farce. They were not together last season, but have reunited and wish it understood that they are the originals, who have made themselves famous as funmakers from Maine to Oregon. They are under the management of Joe W. Spears.

Despite the war excitement in Johannesburg, South Africa, Arnold's company in What Happened to Jones is said to have broken all the theatrical records there during the first week of the engagement.

The title of J. K. Tillotson's new melodrama, which is to be produced shortly at the Fourteenth Street Theatre, has been changed from Dens and Palaces to A Young Wife.

James W. Castle has been engaged to direct the orchestra at the Fifth Avenue Theatre this season.

A successful dramatic recital was given by Gertrude Bennett at Intervale, N. H., last Friday evening. Miss Bennett gave some selections from Shelley, Anthony Hope, Eugene Field, and James Whitcomb Riley. Miss Bennett will return to the city next week to commence rehearsals with James O'Neill in The Musketeers, in which production she will play Constance.

Kelly's Kids, under the direction of T. W. Dinkins, will open its season early in September at Hartford, Conn. A season of forty weeks has been booked. The costumes have all been designed by R. F. Outcault, the author of the piece. The scenery, by Gates and Morange, was displayed one day last week to a number of Mr. Dinkins' friends, who were highly pleased.

Herman Hauser, treasurer of the Herald Square Theatre, jumped from the Brooklyn Bridge into the East River on Aug. 3. He was rescued by a passing ferryboat and was taken to a hospital in this city, where he is rapidly recovering from the slight injuries that he sustained.

Suit has been brought by the executors of the Augustin Daly estate against John G. Jermon, lessee of the Lyceum Theatre in Philadelphia, and William C. Holden, manager of the company that on June 19 and 20 presented there, it is claimed without authority, Mr. Daly's melodrama, Under the Gaslight. The executors demand to pay the \$125 per cent, paid by the executors, holding that the sum was exorbitant, and after four performances the presentations of the play were stopped.

Models for the scenery that Jacob Litt will use in his production of The Ghetto arrived from England on Saturday. There are four acts in the play and the scenes are all laid in the Ghetto of Amsterdam, Holland.

Mrs. Sol Smith has recovered from her recent illness.

F. A. Cooper has leased The Finish of Mr. Fresh from Thomas N. Davis.

The cast of The Queen of Chinatown, which will be initially presented at the Star Theatre, this city, Aug. 19, will include Jeffreys Lewis, Rachel Sterling, Mrs. Joseph M. Sullivan, Nettie Traband, Lucille Loring, Olivia Keene, Gussie Tilden, Mlle. Arnoldi, Harry Mainhall, Logan Paul, J. E. Milton, Joe Hazleton, Joe Sparks, S. M. Seidman, L. W. Browning, Sidney Spandover, Charlie Locke, Fah Sing, Tow Sing, and Ah Fon.

De Wolf Hopper's hit in London, is largely due, it is said by critics of that city, to the admirable direction of J. Sebastian Heller, who was musical director with Mr. Hopper in this country for nine years, and who this season occupied a similar position with Augustin Daly's musical company. It is said that London has never before heard such ensemble singing as Mr. Heller draws from the company of lusty Americans, and after the first performance the director was overwhelmed with compliments from the professional people and regular theatregoers who were present.

Gilmore's Band, containing the principal members of the organization made famous by P. S. Gilmore, and numbering fifty-two pieces, will make a tour of thirty-three weeks next season, under the management of Hobart C. Fash, opening in this city about Oct. 1. E. A. Conturier will be the leader. Lon B. Williams has been engaged as general agent, to go in advance of the band.

Leon Victor will be in the city for the South in advance of H. B. Smith.

WHY NOT PLAY BRONSON?
Defiance, Ohio.



THEATRES AND ROOF-GARDENS.

Tony Pastor's.

The four Emperors of music head a bill which includes Scott and Wilson, acrobatic comedians, who make their first appearance in New York; Post and Clinton, comedy duo; Mulvey and Inman, comedienne; Vernon, ventriloquist, and Minnie Vernon, magician; Ada Jones, soprano; the La Vellies, knockknock dancers; Annie Morris, serio-comic; Dick and Kittle Kummings, comedy duo; Brooks and Brooks, comedians; Gilbert Girard, mimic; Gorman and Leonard, comedy duo, and the American vitagraph.

Keith's Union Square.

The stars of the bill are the Roscoe Midgents in their specialty, including songs by Charlie Roscoe; Henri French, bicyclist and juggler; Tim Murphy, comedian; Haines and Pettigill, quick talkers; Dolan and Lenhart, in A High Toned Burglar; Francell and Lewis, operatic duo. The others are Mrs. Waterhouse, soprano; Dick and Alice McAvoy, comedy duo; Anna Kenwick, vocalist; Goggin and Davis, acrobatic comedians; Review Comedy Four; Riley and Hughes, dancers, and Francis J. Bryant, comedian, and the biograph.

Palace.

Frederick Bond, assisted by his own company, heads the bill in a special production of My Awful Dad. The bill also includes Seny and Sisson, in a new farcette called Little Sunshine; Master George F. Maeder, boy soprano; Artie Hall, coon song singer; Anderson and Engleton, travesty artists; Bennett and Rich, illustrated songs; Tierney and McKenna, dancers; Florence Henri King, violinist; Hart and Verona, comedy duo; Tom Brown, mimic, and the stereopticon.

Proctor's.

McIntyre and Heath, the black-face comedians; Cole and Johnson, and the Freeman Sisters in a genuine colored act, and Lina and Vani, acrobatic comedy duo, are the features. The others are Paxton and Jerome, illustrated songs; Gordon H. Eldrid, monologue; Hickey and Nelson, Irish wits; Edith Hall, soubrette; Doherty and Berens, club jugglers; Emerson and O'Meara, character sketch; De Witt and Tourgee, musical artists; Al H. Raymond, Dutch comique; Emil Chervil, trick violinist; De Camo, juggler, and the art views.

Koster and Bial's.

The bill includes Zelma Rawlston, who is in her third week, Donasetti Brothers, acrobats; Grace Vaughn, comedienne; Sadie Probst, serio-comic; Randall and Leon, comedienne; George C. Davis, monologist; the Monte Myro Troupe, pantomimists; Mack and Daly, Irish comedians; Estrado, gymnast; Silbor and Emerson, grotesques; Marie Beauregard, soubrette; Eldora and Norine, jugglers, and the Neapolitan Troubadours.

Hammerstein's Venetian Terrace.

The bill includes the Metweef Troupe, Russian dancers; Three Fortuni Brothers, acrobats; John Le Clair, juggler; Belle Davis and her pickaninies; Galletti and his monkeys; Gantier, horse trainer; Three Rio Brothers, acrobats; Johnson Brothers, bicyclists; Morris' ponies; Mlle. Barbo, dancer; Couture Brothers, equilibrists, and the Three Franchonetti Sisters, dancers.

Aerial Magnolia Grove.

The Sisters Hawthorne make their first appearance on this roof in a new operetta, Maggie Cline, Mme. Herrmann, Willard Simms and Jennie Graham, and Kelly and Ashby are also prominent in a bill which includes the Hawaiian Queens, Johnnie Carroll, Five Whirlwinds, Mlle. Lotty, Walton's Monkeys, Bruno and Gehrue, James R. Glenroy, Sisters Ronay, La Petite Adelaide, and the Tiller Troupe. A new ballet, called Trois Amoureux, staged by Marwig and Solomon, is a special feature.

Grand Central Palace.

Katie Rooney, assisted by John Harding, heads a bill including Fisher and Crowell, Barton and Eckhoff, O'Rourke and Burnett, Ditty and Murray, Gorman and West, Mitchell and Cain, Marlon Dunn, and the vitagraph.

Casino Roof-Garden.

The Maid in the Moon and Way Up East are retained. The olio is headed by Maude Courtney, who sings the old songs, and includes Ruth White, Ed. Redway in a new specialty, Bartell and Morris, Christine Blessing, Gladys Van, William English, and the march of Rice's Amazons.

Madison Square Roof-Garden.

Bonnie Thornton heads the list, which includes Pat and Mattie Rooney, Harvey Sisters, Eckert and Keck, John C. Leech, Howe and Scott, Vinie Atherton, Katherine Irwin, and John W. Isham's Octoroons.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Rose Coghlan, assisted by her husband, John T. Sullivan; her sister, Elly Coghlan, and her niece, Gertrude Coghlan, presented her successful one-act play, Twisted Matinee and Night. Miss Coghlan has never appeared to better advantage than she does in this play, which gives her splendid opportunity to work upon the emotions of her audience. Gertrude Coghlan was sweet and winning as the society lady, and John T. Sullivan and Elly Coghlan (who was billed as Elsie Ely-see) were entirely satisfactory as the husband and the maid. Jennie Sutterlee made her first appearance at this house in her farce, Who's Safe, which she produced at Pastor's several weeks ago with great success. She repeated her hit here, and her character work met with much appreciation. Taciana, the bright-faced female impersonator, scored a hit with his excellently rendered songs. He made a special hit with "Because," in which he utilized his double-voice trick with good effect. Ladell and Francis proved themselves nimble dancers and did some smart acrobatic work. The only novelty on the bill was the first appearance of The Bachelors' Club, an organization made up of four young men. It is nothing more or less than a male

quartette with original and novel ideas. Nobody ever supposed that this combination could ever be effected, but it has been, and the Bachelors' Club deserve the credit due to pioneers. The stage is set to represent the lounge-room of a fashionable club. The oldest member gets into a row with the newest one and they engage in warm words. Two other members, both young men, drop in and all four act just as any four men would in a club. They order drinks and cigars, and such little details as signing the bar checks are carefully attended to. All four finally engage in song. They sing several selections, and as they are finishing the last one the boy helps them on with their coats, so that they are ready to start for home as the last notes die out. The idea is excellent, but the lines need brightening up. A little more singing and a little less talk would improve the sketch greatly. The men were very neat in appearance and had evidently made careful preparations for the proper presentation of their sketch. The names of the individuals comprising the quartette were not given. The Bright Brothers did a number of very difficult tricks in the acrobatic line. Their arms are very strong, and one of them has his biceps under such perfect control that he can make them dance to the music of the "hoochee-coochee." Harding and Ah Si made their usual hit in their comical acrobatic act. Bryce and Inman, two bright Irish comedians, sprang a number of new gags with great success, and wound up with a very funny parody on the song, "A Play of Human Hearts," which they sang and acted with much vim. Flakowski's imitations were received with great approval. The Gotham City Quartette, Pierce and Egbert, Swor and De Voe, the Brannigans, Blinn, Bomm and Brrr, the biograph, and the stereopticon were the other features of the bill.

KOSTER AND BIAL'S.—A good, straight vaudeville bill, run off in brisk fashion, pleased the patrons of this house last week. Zelma Rawlston continued to make a decided hit in her character songs, with quick change accompaniment. Eldora and Norine did some remarkable feats in the balancing and juggling line. Kate Dahl sang sweetly. Belknap modeled faces from clay with great dexterity. The Couture Brothers and the Romolo Brothers presented different acrobatic specialties of great merit. Thomas J. Keogh proved himself a clever mimic. Farrell and Taylor repeated their hit in a cleverly arranged musical sketch. Annie Lloyd and Beattie Phillips made separate bids for applause with up-to-date songs. The De Phillips danced well, and a French quadrille, danced by comely girls, wound up the bill. Dr. Leo Sommer's Neapolitan Troubadours gave a pleasing vocal concert after the regular performance.

TONY PASTOR'S.—Mlle. Senga, assisted by the Komedie Koon Quartette, presented a novelty called The Living Cake Dance which met with decided favor. Mlle. Senga is best described by the term "cute." She is petite, dainty, pretty and vivacious, and is also a very clever dancer. She has many pretty little tricks and an arch way of glancing at the audience which add greatly to her attractiveness. The act begins with a song and dance by the four black boys, who are followed by Mlle. Senga, who does a very pretty dance. She appears the second time with a cane and tall hat, and executes a cake walk on her toe tips which is very neatly done. Behind her is an immense cake, from which the heads of the pickaninies protrude, and they sing the choruses of several popular songs as she pirouettes about the stage. The entire act is a very neat and pleasing, and Mlle. Senga will undoubtedly remain a vaudeville star with plenty of engagements throughout the season. Sie Condit and Lillian Morey played a return engagement in their pathetic sketch, The Ties that Bind. The little play has a touching story and is well acted. Nellie Burt, respondent in a brand new dress of startling design, sang some new songs, with which she scored her accustomed success. The Weston Sisters, who win by their jolly manner and evident good nature, were one of the big hits of the bill. Boxing must be an excellent exercise for women, to judge by the wonderful development of one of the girls, especially below the knee. Julian Rial sang some parodies and told stories in a Hebrew make-up. He lacks animation and ginger, but his material is fairly good. Barton and Ashby made a big hit with their encore, in which Mlle. Ashby smacks her partner on the jaw with great vigor. The Brownings, Gaze and Reynard, Goldie and Moore, Horton and O'Neill, Simmonds and Hamlin, Kennedy and Oustrrell, Walter Ardelle, and the American vitagraph were also in the bill.

PROCTOR'S.—Mr. and Mrs. Charles T. Ellis appeared in their familiar sketch, Mrs. Hogan's Music Teacher, with their usual success. Mr. Ellis' voice retains its sweetness and his songs were redemanded with much enthusiasm. The supporting company included Thomas Grady, Michael Welch, and Clara Barry. Artie Hall who is new to New York, made things lively while she was on the stage by an original and gingery method of singing coon songs. She is decidedly talented and there is a bright future for her in vaudeville. Anderson and Engleton were seen once more in their sketch, which includes a scene from Virginia, which they play with great force and feeling. The Three Goldenes were very amusing, especially the senior member of the trio, Master George F. Maeder, who was retained for a second week, repeated his hit with some excellently rendered songs. Bennett and Rich caught on very nicely with well illustrated songs, some of which are new. Magic by Jewett, dancing by the Ricknells, music by Earl and Wilson, antics by Sherman's goat, acrobatic comedy by Raymond and Clark, baton juggling by the Glocksers, and imitations by Thomas Brown were the other items on the bill.

PALACE.—The honors were divided between Charles Wayne and Anna Caldwell in George M. Cohan's sketch, To Boston on Business, and Clayton White and Agnes Paul in George Emerick's playlet, The Waldorf-Metronome Episode. Both sketches are excellent and the performers excelled themselves in their efforts to amuse. Cole and Johnson and the Freemans made a decided hit in their melange of singing, dancing and cake walking. Their act is lively and full of ginger, so that the fun never flags while they are on. Silvern and Emerie went through their ring act with great success. Nellie Maguire, a pleasing singer, scored with some good songs. Merrill and Valmore, Doherty and Berrian, Al. Lubin, Emerson and Omega, Ed Rogers, Mattie Roerum and Al. Raymond, together with the views, made up an excellent bill.

AERIAL MAGNOLIA GROVE.—Maggie Cline, rosy, happy and buxom as ever, made her first appearance at this resort and succeeded in filling the immense auditorium with her mellow tones. Willard Simms came in for a good share of applause for his excellent, artistic and genuinely

humorous work. He sang his songs with great energy and made a sound hit. He was assisted by Jennie Graham, Madame Herrmann, in her feats of magic; the Van Aukens, in their smart bar performance; Charles T. Aldrich, the eccentric comedy juggler; James Richmond Glenroy and his doleful voice and green gloves, Mattie Wilkes, and the Abacchi Brothers were all voted excellent. The holdovers were Mlle. Lotty, Walton's monkeys, the Eight Phases, Lafayette, Stanton and Walton, the Tiller Quartette, Erna's dogs, the Ronay Sisters, La Petite Adelaide, Carmelita and Senor Rafael, Bruno and Gehrue, William English, the Manhattan Trio, and the Sisters Bell. The ballets were danced as usual.

HAMMERSTEIN'S VENETIAN TERRACE.—Canary, a new juggler, made his debut with considerable success. While he did not introduce any new tricks, he succeeded in doing the old ones well. Bicknell, the clay modeler, continued to make a hit with his deft manipulation of putty, which he formed into faces with great facility. Others who pleased were Gautier and his horse, Morris' ponies, Galletti's monkeys, Belle Davis and her "picks," the Franchonetti Sisters, Catherine Barbo, Fortuni Brothers, Rio Brothers, and the Two Rexos. Business was very big throughout the week.

GRAND CENTRAL PALACE ROOF-GARDEN.—Billy B. Van and Vevie Nobriga were the bright particular stars of the bill and their sketch went with a rush. Mr. Van's quaint remarks and humorous allusions to current topics and Miss Nobriga's gingery rendition of some new and catchy songs quite took the fancy of the audience, who could not get enough of them. Alice Gilmore, a sprightly songstress; Hodges and Launchmere, a spry colored couple; Dryden and Leslie, Harry and Sadie Fields, Sheehan and Kennedy, Prince Muro, the vitagraph, and Robert Becker's Harmonists were the other features of the bill.

MADISON SQUARE ROOF-GARDEN.—Bonnie Thornton headed the bill and her new monologue brought many smiles. Isham's Octoroons continued in favor. George H. Wood, Ford and Dot West, the Brothers Abacco, James Devlin, the Althea Twins, and Farrell and Taylor were also in the bill.

CASINO ROOF-GARDEN.—Maude Courtney's phenomenal success continued during her third week. She received a warm welcome at every performance, and her medley of old songs was frequently interrupted with enthusiastic applause and cheers. Ruth White was also very successful. She introduced a new Irish lute song last week, dressed in green knickerbockers and a white shirt, with a green necktie. The little song has a catchy air and will probably become popular. Way Up East, Richard Carle's burlesque, was revived, with Carle, Lee Harrison, W. P. Sprague, William Gould, Harry Kelly, and Edward Begley in the cast. It made a big hit. Christine Blessing scored a success by coon songs with German words. Others were Annabelle Moore, Gladys Van, William English, Amorita and Rice's ballets. The production of The Maid in the Moon is reviewed in another column.

THE MAID IN THE MOON.

Burlesque by Richard Carle. Music by Frederick Solomon. Produced July 31.

Luna	Ruth White
Sherlock Bernard Doyle	Gilbert Gregory
Louie Frank	John C. Slavin
Richard Choker	Charles Kirke
Victor Handlstein	Richard Carle
Manager Ice	Lee Harrison
Englander Kerker De Koven	Harry Kelly
Harrison Stange	William Gould
Spirit of Mischief	Lionel Lawrence
Walter	Will Dunlay
Lawyer Hoss	Gladys Van
Piano Forte	Edward Begley
Fraud Slon	Olive Wallace
Married Wrestler	Annabelle Moore
Carrie Off	
Maudie Mince	

After much preparation Richard Carle's new burlesque on The Maid in the Moon, which is called The Maid in the Moon, was produced on the Casino Roof last week. There is no plot to speak of, and the skit is simply a string of incidents put together to allow several very clever performers a chance to introduce their special tricks.

The piece is in one act and three scenes, representing Madison Square Garden, the exterior of the New York and the rooms of the Mazet Committee. The scenes were neither elaborate nor pretty, but they served their purpose, as the production was not very pretentious. A great many of the lines are very witty, but most of them are intelligible only to those who know the inner secrets of the theatrical business. For this reason one-half of the audience laughed while the others gazed in wonder and tried to guess where the laughs came in. While Mr. Carle is to be commended for his extreme up-to-dateness, he should remember that Summer audiences, especially those who go to roof-gardens, are made up of out of town folks, who do not read the latest items of interest concerning those in the profession. The business in the third act shows that Mr. Carle had read and digested the good old farce, Dutch Justice, with great profit. The best things in the burlesque were a very funny travesty on Cissie Loftus, done by Edward Begley, a splendid imitation of Sam Bernard by Gilbert Gregory, a song called "Reckless Reddy," sung by Olive Wallace, which was warmly endorsed, and a song by John C. Slavin, assisted by a male quartette. Ruth White looked very attractive in her boy's suit and sang her solos charmingly. Lee Harrison, Richard Carle, Charles Kirke, William Gould, and Annabelle Moore also did their share to make things lively during the action of the burlesque. A burlesque ballet of the four seasons, by a bevy of Rice's beauties, who had been trained by H. Fletcher Rivers, was a special feature.

The burlesque may be considered a hit. It lasted for an hour and a half, and there was something of interest going on nearly all the time. Mr. Carle is evidently on the high road to success as a librettist. Two of Mr. Solomon's numbers made decided hits, and one of them, a sort of serenade, was encored repeatedly.

ANNABELLE ENGAGED TO A BARON.

Annabelle, the willowy dancer, who is now known by her full name of Annabelle Moore, has announced her engagement to Baron Wenceslas von Wredenburg, of Austro-Hungary. They met only a few weeks ago, but the flashing eye of the Baron found a responsive gleam in the azure blue depths of Annabelle's orbs, and it did not take long for them to decide their mutual fate. The engagement will not interfere with Annabelle's engagement on the Casino Roof, where she will continue to shake her unmatchable amber tresses and roll her expressive eyes at the roof-gardeners as she warbles her little songs.

MARTIN BECK MARRIED.

Martin Beck, the Chicago representative and agent of the Orpheum circuit, was married on July 30 to Sara Sonnenberg, of San Francisco. The ceremony took place at the residence of M. Meyerfeld, president of the Walter Orpheum Company, 2026 California Street, San Francisco, and was largely attended by the friends and relatives of the contracting parties. Mr. Beck has hundreds of friends in the profession who will be glad to hear of his embarkation on the sea of matrimony, and they will unite in wishing him a pleasant voyage.

RETURN OF THE RICES.

Mr. and Mrs. John C. Rice (Sally Cohen) returned from Europe last week. Mrs. Rice purchased some very handsome gowns in Paris, which she will use in her vaudeville engagements. The team opened on the Keith circuit on Aug. 22 in Philadelphia in a new farcette called The Kleptomaniac, by Herbert Hall Winslow.

A CLEVER COMEDIENNE.



QUERITA VINCENT.

Querita Vincent, who has been scoring a big hit in San Francisco, will soon be seen in the Eastern cities. Miss Vincent has broken all vaudeville records on the Pacific Coast by playing thirty-two consecutive weeks under the Orpheum bookings. Of these, twenty-six weeks were played in San Francisco, two at the Los Angeles Orpheum, and six over the Eastern end of the Orpheum circuit into Chicago. From Chicago she comes to New York and will join the Rays next season, playing the part of Blossom in A Hot Old Time. Her specialty is coon songs and buck and wing dancing, at which she excels and which helped her to make her San Francisco record. Miss Vincent is a San Francisco girl, and many people predict that she will prove one of the cleverest young women that has ever come from the Pacific Coast.

FRED NIBLO'S NARROW ESCAPE.

Fred Niblo, the monologue comedian, had a very unpleasant experience last week. He arrived from Chicago and opened his engagement at Ocean View, near Norfolk, Va., on Monday afternoon, July 31, with the prospect of a pleasant week at the seashore before him. Early on Tuesday he was arrested as a "Yellow fever suspect," because he had passed through the city of Newport News, which was quarantined. All day long he wandered about the beach, guarded by two officers, who allowed him to speak to no one.

His meals were served to him in an empty street car, and he was stared at from a distance with mingled curiosity and pity by the natives. At five o'clock in the afternoon he had a hearing before the health officers and Quarantine Board. It was then decided to send him to the pest house. This pest house, by the way, is conveniently situated, overlooking the Norfolk graveyard. He was instructed to pack up and was told that the "carriage" would call for him in an hour.

Through the timely intervention of Manager Sisson and others, however, the Quarantine Board took the responsibility of giving him just two hours to escape from town. If he had not gone at the end of that time he was warned that he would be turned over to the health people and would be booked at the pest house. He says that if packing a trunk would make a good vaudeville act he would have the hottest finish on the stage. Fortunately he caught the 7.30 P. M. train out of Norfolk on the Norfolk and Western Railroad and arrived well and safe in Richmond the next morning. He started North the next day, and says if he ever hears a man speak of "Southern hospitality" and "Virginia chivalry" he will hiss him on the spot. With his usual luck he has already filled the three weeks he was compelled to cancel and his long, endless chain of steady work is still unbroken.

A MAN OF MANY PARTS.

O. L. Gullihur, who writes THE MIRROR from Crawfordsville, Ind., is a versatile genius who ought to be able to knock out a living in any part of the world. According to his letterhead he is "A Black-Face and Dutch Comedian; Motto and Character Singer; Experienced Ad- vance and Lithographer, and High Wire Per- former. Sober, Agreeable and Reliable. Also Experienced in Repertoire." He would be a good man to keep constantly employed in a contin- uous house. In case the bill was a few turns short he could fill in with any variety of act. Mr. Gullihur has just finished a tour with his own vaudeville company, and will rest in Craw- fordville until the opening of next season, when he will start on tour with a company giving performances through the South in a tent. He and his wife intend to fill in a few weeks of their vacation at fairs and parks. They will do com- edy sketches, and Mr. Gullihur will give his high diving exhibitions and run a few balloon ascen- sions as a side line. As a further proof of his remarkable adaptability to circumstances, Mr. Gullihur states that at the horse fair in Craw- fordville on June 19 he did clown turns on the street all day with a mule and cart, advertising a brand of cigars. He sang two new songs of his own composition, one called "Dewey and Sampson," and the other "The Cigar." Both of which were tremendous hits. He was assisted by Professor William Cox, guitar and mandolin artist.

MORE WILD RUMORS.

Several new rumors regarding Koster and Bial's were industriously circulated last week. The most important one was a revival of the story that Robert Bial, a Western capitalist, was in active negotiation with a view of buying the house. C. B. Cline said yesterday that there was nothing in any of the rumors.

ATLANTIC CITY PIER OPENED.

Hurtig and Seamon, after many delays, suc- ceeded in opening the Auditorium on the new pier at Atlantic City, on Saturday evening last. They had the injunction dissolved at noon and within one hour had organized a company, which was sent down in time to open in the evening. Performances will be given regularly hereafter.

JOSEPHINE GASSMAN MARRIED.

Josephine Gassman, the well-known singer of coon songs, was married on July 26 to F. H. Sullivan, at Youngstown, O. Miss Gassman has been before the public prominently for the past few years, and is always accompanied in her stage work by two baby pickaninies.

TONINA ADAMS ENGAGED.

Mr. and Mrs. George H. Adams announce the engagement of their eldest daughter, Tonina, to William Downing, a brother of Robert Downing. Miss Adams is a pretty girl and a talented little actress, and will undoubtedly make a big success of her new role.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

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Keith's Theatre, Philadelphia, Pa., this week.

Season 1899-1900, L. Lawrence Weber's Parisian Widows Co.

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THIS WEEK

The Ventriloquist

THE USUAL
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Presenting Leslie Stuart's Japanese Romance.

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Delightfully
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And their latest London hit, THE LILY OF LAGUNA.

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Sisters, who have be-
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genue or Comedienne.

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Rose Melville

"SIS HOPKINS"

Season 1899-1900, will be presented in the pastoral musical
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SIS HOPKINS—A WISE CHILD.

ALAN DALE, New York Journal, March 8, 1899.—"When Miss Melville gets a play of her own I'll give
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FRANK BARRY.

Address, for July and August, HI HO COTTAGE, CELORON, N. Y., on Lake Chautauque.

and electrical effects. The comedy will be under the management of Walter R. Moore, who for the past six years has been with E. D. Stair as private secretary, and now holds the same position with Gus Hill. Harris and Fields will be leading features with Gus Hill's Vanity Fair co. this season.

When Junie McCree and Matt Trayers left Frisco they were presented by their former manager with gold watches. Mr. McCree lost his on the train coming East.

Manager T. W. Dinkins has recently signed Lida Dexter for a leading part with the Utopians. Miss Dexter will be remembered for her excellent work with The Twelve Temptations, and other productions. Joseph Le Brandt has just completed a new burlesque, entitled Le Chat Solr, which will be used as a first part. Jeanette Deschacht, a dancer who has recently come from Constantinople, and claims to be a dancer of the Sultan's harem, has signed with the Utopians. Miss Deschacht is a genuine Turk, and is very beautiful. The season of the Utopians will open early in September at the Lyceum, Boston, and is booked solid for forty weeks in the best vaudeville houses.

T. W. Dinkins will be again in charge of the Bon Ton Theatre, Jersey City. During the summer he has had the house thoroughly overhauled; new chairs have been put in; the house has been redecorated throughout, new carpets, a new drop curtain, and a new electric sign have been provided. The house will be run this coming season on the same general lines that have made it so popular in the past.

The Bradbury Sisters are summering at Cairo, N. Y., in the heart of the Catskill Mountains where they will remain until the latter part of August. They have several offers, but will probably continue in vaudeville.

Jack Cullen, the drum-major, has signed with Bates and Grant.

Mr. and Mrs. Arthur Sidman opened their season at the Garden Theatre, Cleveland, presenting A Bit of Real Life.

The children will be especially catered to on Monday nights hereafter at Pains fireworks exhibition at Manhattan Beach. On Thursdays special displays are shown, and on vaudeville features are added each week.

The Tammany Tigers co., which opens Sept. 25, playing week stands on, is booked solid. The scenery is by Gates and Montague; the costumes by M. J. Jackson, and the music by Charles F. Barton.

The management of Harry Montague, who will produce the travesty Sassy, a burlesque on Zaza, and a skit called King of the Hobo Ring. The people engaged are Flood Brothers, Campbell and Caulfield, Emerson and Omega, Anna Little, Valmore and Dane, Kitty Francis, Rube Welch, Carrie Duncan, Ella Altman, Rose Jeanette, Ada Armstrong, Bobby Roberts, Edith Barnard, Dick Little, Joe Weeger, Grace Patton, and the Danish Sisters. As a special feature, Mr. Hill has engaged a Parisian novelty, secured by L. S. Rose, who has been in Europe securing attractions for Gus Hill's enterprises.

F. S. Dare and clown were at the Casino in Rotterdam when last heard from.

Samuel Tuck, of Hurlig, Seamon and Tuck, and his wife, will sail from London, Aug. 12, for home. Mr. Tuck again goes out as manager for the Williams and Walker co.

Eva Mudge has returned from her Western trip. Her time for the coming season is now being booked, and she is hard at work on her act and costumes. Her specialty is a decided novelty and in constant demand.

Nellie and Lola Hawthorne opened at Shea's Music Hall, Buffalo, on July 31, and scored an instantaneous success. The local papers united in saying they were above par. Their gowns were the talk of the town. They opened in an entirely new specialty, called The Toreador, at the New York Roof-Garden last evening for an indefinite run. They may be seen later on with one of George W. Lederer's attractions in London.

B. A. Myers, general representative of Hurlig and Seamon's enterprises, has been laid up with rheumatism, but is now just able to crawl around. He expects to go to Mount Clemens very shortly to regain his health.

William Morris is highly pleased with the reception his new enterprise has been accorded. He has heard from performers and vaudeville managers all over the country who promise him their support in his new agency business at 103 East Fourteenth Street.

VAUDEVILLE PERFORMERS' DATES.

AT HUNSON, ELY EDGAR Tivoli Music Hall.

London, England—Indefinite.

Amoria—Keith's, Phila., 7-12.

Alline, Signor—Keith's, Boston, 7-12.

Atherton, Venie—Madison Sq. Roof, N. Y., 7-12.

Amber, Maud—Brighton Beach, N. Y., 7-12.

Adgie, Mabel—Scenic Park, Cleveland, 6-12.

Adler, Flora—Chicago O. H., 7-12.

Almont and Dumont—Chicago O. H., 7-12.

Anderson and Anderson—Palace, N. Y., 7-12.

Almee—Ferris Wheel Pk., Chicago, 6-12.

Adelaide, La Petite—N. Y. Roof, July 10-Aug. 12.

Adams Brothers Co.—Atlantic City, N. J., June 19-Sept. 2.

Brooks and Brooks—Pastor's, N. Y., 7-12.

Bogart and O'Brien—Garden, Cleveland, 7-12.

Burkhart, Lillian—Minerva Pk., Columbus, 7-12.

Barrett and Learned—Keith's, Boston, 7-12.

Barton and Eckhoff—Grand Central Roof, N. Y., 7-12.

Bond, Frederick and Co.—Palace, N. Y., 7-12.

Bryan, E. J.—Keith's, N. Y., 7-12.

Borani Bros.—Chicago O. H., 7-12.

Beck, Fannie—Sans Souci Pk., Chicago, 7-12.

Bruno and Geborne—N. Y. Roof, July 10-Aug. 12.

Bartho—Victoria Roof, N. Y., July 10-Aug. 12.

Bicknell—Brighton Beach, N. Y., 7-12.

Barry and Bannan—Woodlyn Pk., Camden, 7-12.

Bennett and Rich—Palace, N. Y., 7-12.

Brannigans, The—Keith's, Boston, 7-12.

Bright Bros.—Keith's, Boston, 7-12.

Bachelor's Club—Keith's, Boston, 7-12.

Brown, Tom—Palace, N. Y., 7-12.

Chellette—Royal Theatre, Birmingham, England—Indefinite.

Carus, Emma—Pastor's, N. Y., 14-19.

Centure Bros.—Victoria Roof, N. Y., 7-12.

Cline, Minnie—Palace, Boston, July 24-12.

Conway and Leland—Minerva Pk., Columbus, O., July 31-12.

Cole and Johnson—Proctor's, N. Y., 7-12.

Coghlan, Rose—Keith's, Phila., 7-12.

Clifford, Thomas E.—Keith's, Boston, 7-12.

Clifford and Huth—Keith's, Boston, 7-12.

Carr and Jordan—Keith's, Boston, 7-12.

Cressey and Dayne—Suburban Pk., St. Louis, 7-12.

Corinne—New Auditorium Pier, Atlantic City, N. J., 7-12.

Cherwell, Emil—Proctor's, N. Y., 7-12.

Carver, Billy—Brighton Beach, N. Y., 7-12.

Carroll, Johnnie—N. Y. Roof, 7-12.

Cochran, Gertrude—Masonic Roof, Chicago, 7-12.

Celeste and Baylis—Chicago O. H., 7-12.

Con Fredericks Trio—Ferris Wheel Pk., Chicago, 7-12.

Constantine Sisters—Ferris Wheel Pk., Chicago, 7-12.

Deity and Murray—Grand Central Roof, N. Y., 7-12.

Dunn, Marion—Grand Central Roof, N. Y., 7-12.

Dewitt and Towner—Proctor's, N. Y., 7-12.

De Camo—Proctor's, N. Y., 7-12.

Dunn and Jerome—Brighton Beach, N. Y., 7-12.

Dolan and Lennhart—Keith's, N. Y., 7-12.

De Hollis and Valora—Ferris Wheel Pk., Chicago, 7-12.

Doherty and Beran—Proctor's, N. Y., 7-12.

Davis, Belle—Victoria Roof, N. Y., July 10-Aug. 12.

Barrow, Mr. and Mrs. Stuart—Lake Side Pk., Akron, O., 7-12.

Dowry, T. Nelson—Palace, London, England—Indefinite.

Dixon, Bowers and Dixon—Minerva Pk., Columbus, 7-12.

Eckert and Berg—Minerva Pk., Columbus, 7-12.

Edwinia—Victoria Pk., Canada, 7-12.

Eldrid, Gordon H.—Proctor's, N. Y., 7-12.

Escamalos, Two—Brighton Beach, N. Y., 7-12.

Lawson and Omega—Proctor's, N. Y., 7-12.

Freuchell and Lewis—Keith's, N. Y., 7-12.

Keith's, Phila., 14-19.

French, Henri—Keith's, N. Y., 7-12.

Flood Bros.—Forest Pk., Highlands, St. Louis, 7-12.

Farnum and Nelson—Keith's, Boston, 7-12.

Fonti Boni Bros.—Keith's, Phila., 7-12.

Fortunati, Three Bros.—Victoria Roof, N. Y., July 31-12.

Four Emperors of Music—Pastor's, N. Y., 7-12.

Fields and Salina—Minerva Pk., Columbus, 7-12.

Fagan and Byron—Keith's, Phila., 7-12.

Fitzgibbon Trio—Keith's, Boston, 7-12.

Fisher and Carroll—Grand Central Roof, N. Y., 7-12.

Franchonetti, Three Sisters—Victoria Roof, N. Y., 7-12.

Fitzgerald, H. V.—Brighton Beach, N. Y., 7-12.

Farrells, The—Masonic Roof, Chicago, 7-12.

Frankies, Two—Chutes Pk., Chicago, 7-12.

Freeze Bros.—Ferris Wheel Pk., Chicago, 7-12.

Girard, Gilbert—Pastor's, N. Y., 7-12.

Gorman and Leonard—Pastor's, N. Y., 7-12.

Gladstone, Lotta—Euclid Beach Pk., Cleveland, 7-12.

Gerard and Elmo—L. Elid Beach Pk., Cleveland, 7-12.

Golden, Geo. Fuller—Keith's, Boston, 7-12.

Griffin, Pete—Combination Pk., Medford, Mass., 7-12.

Gorman and West—Grand Central Roof, N. Y., 7-12.

Goggin and Davis—Keith's, N. Y., 7-12.

Gassman, Josephine—Euclid Beach Pk., Cleveland, 13-19.

Glenroy, J. R.—N. Y. Roof, July 31-12.

Garvin and Platt—Phoenix Hill, Louisville, Ky., July 3-Sept. 2.

Granat, Louis M.—Hopkins, Chicago, 6-12.

Gautier—Victoria Roof, N. Y., July 10-Aug. 12.

Gallietti—Victoria Roof, N. Y., July 10-Aug. 12.

Gaylor and Gaff—So. Farmington, Mass., 7-12.

Garrisons, The—England—Indefinite.

Gardner, Chas. A.—Hopkins, Chicago, 7-12.

Gardner and Nelson—Ontario Beach Pk., Char. lotte, N. Y., 7-12.

Harty, John R.—Riverside Pk., Saginaw, Mich., 6-12.

Howard and Bland—Keith's, Phila., 7-12.

Hale Sisters—Keith's, Boston, 7-12.

Hart, Dan—Koerner's Pk., St. Louis, 7-12.

Hadi, Lessie—Forest Pk., Highlands, St. Louis, 7-12.

Hart and Verona—Palace, N. Y., 7-12.

Hickey and Nelson—Proctor's, N. Y., 7-12.

Hall, Edith—Proctor's, N. Y., 7-12.

Haines and Pettigling—Keith's, N. Y., 7-12.

Hawthorne Sisters—N. Y. Roof, N. Y., 7-12.

Howard, Prof.—Euclid Beach, Cleveland, 7-12.

Howe, Wall and Walters—Sans Souci Pk., Chicago, 7-12.

Howard Bros.—Ferris Wheel Pk., Chicago, 7-12.

Howe and Edwards—England—Indefinite.

Heffron, Tom—Fodor Point, Sandusky, 6-12.

Hines and Remington—Keith's, Boston, 7-12.

Herrmann, Mme. Adelaide—N. Y. Roof, N. Y., July 17-Aug. 12.

Hall, Artie—Palace, N. Y., 7-12.

Herbert, Prof.—Garden, Cleveland, 7-12.

Imhoff, The—Chicago O. H., 7-12.

Isam's Ostriches—Madison Sq. Roof, N. Y., July 24-12.

Jones and Sutton—Cuba Theatre, Havana, Cuba—Indefinite.

Johnson Bros.—Victoria Roof, N. Y., July 10-Aug. 12.

Jones, A. A.—Pastor's, N. Y., 7-12.

Jones, Chrissie Morrison—Keith's, Phila., 7-12.

Kummins, The—Pastor's, N. Y., 7-12.

Kelly and Aunans—Keith's, Boston, 7-12.

King, Florence Henri—Palace, N. Y., 7-12.

Kelly and Ashby—N. Y. Roof, 7-12.

Kenwick, Annie—Keith's, N. Y., 7-12.

Kilpatrick—Point of Pines, Boston, July 31-12.

King, Chas.—Newark, O., 6-12.

Linton and McIntyre—Orpheum, San Francisco, 6-19.

Lofty, Mile—N. Y. Roof, July 10-Aug. 12.

Lina and Vina—Proctor's, N. Y., 7-12.

La Moine Bros.—Keith's, Phila., July 31-12.

La Velles, The—Pastor's, N. Y., 7-12.

Le Clair, John—Victoria Roof, N. Y., 7-12.

La Dazie—Minerva Pk., Columbus, 7-12.

La Mondue, Frank—Euclid Beach Pk., Cleveland, 7-12.

Lee, Henry—Chicago O. H., 7-12.

Leonard, Gladys—Sans Souci Pk., Chicago, 7-12.

Morland, Thompson and Roberts—Suburban Pk., St. Louis, 7-12.

Mitchell and Cain—Grand Central Roof, N. Y., 7-12.

Metweel Bros.—Victoria Roof, N. Y., 7-12.

McIntyre and Heath—Proctor's, N. Y., 7-12.

Murphy, Tim—Keith's, N. Y., 7-12.

McAvoy, The—Keith's, N. Y., 7-12.

Morie, J.—Masonic Roof, Chicago, 7-12.

Melvitz, and Stetson—Chicago O. H., 7-12.

Montgomery and Stone—Sans Souci Pk., Chicago, 7-12.

Mowatt, Ben—Sans Souci Pk., Chicago, 7-12.

Murphy, Frank—Chutes Pk., Chicago, 7-12.

MITCHELL MANSON Atlantic City, N. J., 7-12.

Morison, Bergh—Keith's, Phila., 7-12.

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Morison, Bergh—Keith's, Phila., 7-12.

Morison, Bergh—Keith's, Phila., 7-12.

Talano—Keith's, Phila., 7-12.

Trenia—Buffalo, N. Y., 7-12.

Vernons—Pastor's, N. Y., 7-12.

Vinettes, The—Koerner's Pk., St. Louis, 7-12.

Vincent, Quetta—Chicago O. H., 7-12.

Whitman, Frank—N. Y. Theatre, N. Y. city—Indefinite.

Walton, Prof.—N. Y. Roof, July 10-Aug. 12.

Ward and Curran—Combination Pk., Medford, Mass., 7-12.

Wilmoth, Annie—Combination Pk., Medford, Mass., 7-12.

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Waterhouse, Mrs.—Keith's, N. Y., 7-12.

Whirlwinds, Five—N. Y. Roof, 7-12.

Winters, The—Masonic Roof, Chicago, 7-12.

Warfield Bros.—Chicago O. H., 7-12.

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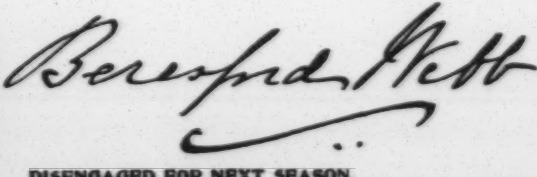
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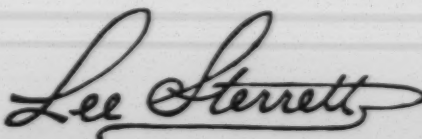
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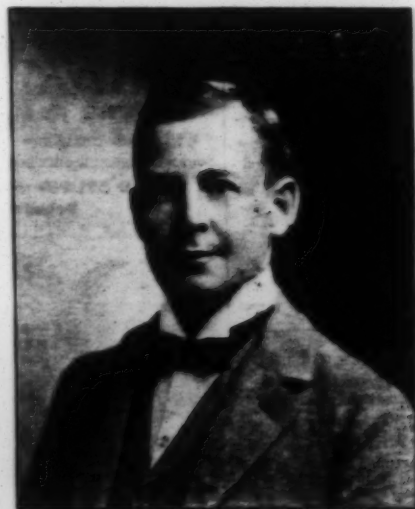
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